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BYE-PATHS  
IN CURIO  
COLLECTING



**PAIR OF BELLOWS.**

Italian Seventeenth century

Richly carved with cherub's head and swags in bold relief, and having grotesque masks at handle and nozzle

# BYE-PATHS IN CURIO COLLECTING

BY

ARTHUR HAYDEN

AUTHOR OF

"CHATS ON OLD PRINTS," "CHATS ON OLD SILVER," ETC.

WITH FRONTISPICE AND 72 FULL-PAGE ILLUSTRATIONS

LONDON

T. FISHER UNWIN LTD.  
ADELPHI TERRACE

*First published in 1919*

*Second Impression 1920*

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TO  
MY FRIEND  
MARK E. PERUGINI  
WHOSE KIND ENCOURAGEMENT  
AND SYMPATHETIC OUTLOOK  
HAVE CONTRIBUTED TOWARDS  
BRINGING THIS VOLUME INTO BEING.

## PREFACE

IN the course of many years a great number of collectors have written to me deplored that information concerning minor articles of everyday use of a past age has gone unchronicled. Others have complained that collecting has confined itself to set subheads: Furniture, Porcelain, Silver, Pictures, Engravings, Glass, etc., and has excluded or neglected the bye-paths of such subjects. Many of my correspondents have specialized in their subjects, and having sought a bye-path are chagrined that it has not become a highway.

In regard to the first suggestion I have attempted to fulfil the desire expressed and to deal with objects of a bygone period which should claim recognition from collectors on account of the value in completing the chain in the development of domestic furniture.

Throughout my previous works on Furniture and Cottage and Farmhouse Furniture, on Old China and on English Earthenware, I have attempted to make a complete study, suggesting the bye-paths for those who were so inclined.

But now I find myself as a guide to bye-paths not wholly explored.

In regard to those critics whose objections were well founded that there was an absence of any volume dealing exclusively with their subject, the bye-paths they suggest are not unknown nor have they been overlooked. Those collectors who have specialized in old coffers or old bellows, old tinder boxes or playing cards, know this. The search for unbeaten tracks has not been left to the few ; in consequence many apparently subsidiary objects in the field of art-collecting have already reached a prohibitive price. But whether top price has been reached depends upon many conditions. A few years ago collectors of English earthenware became frightened because the prices were approaching, and in some cases exceeding, those of English porcelain. The bravest among them do not now repent of their courage. Markets have shown that all genuine old art objects have gone up in leaps and bounds in value. The supply of the authenticated old is limited, and the demand by reason of the multiplication of the number of collectors has greatly exceeded the supply. The sham antique from the hand of the fraudulent faker has filled the gap. The collector must always be wary and not allow himself to be victimized, it is a contest of knowledge. But an invoice declaring the goods to be of a certain character is a legal instrument against all fraudulent dealers. It is an

axiom that the genuinely old and the actually antique must command a good price and the market will not go down.

It is hoped that the present volume will stimulate the further study of phases of collecting which have not hitherto received detailed investigation. What is herein written is intended to be suggestive rather than exhaustive. My notebooks for twenty-five years have been ransacked in order to discover points in regard to collecting that require further elucidation, and will afford pleasure to those who care to follow up the outlines of the subjects here sketched. In regard to prescient judgment relating to objects not already of old enough vintage, the collector must remember that old wine once was new.

I have been enabled to dip into various collections by the courtesy of their owners. The celebrated Redfern collection at Cambridge has afforded me some interesting specimens, and I am personally indebted to W. B. Redfern, Esq., J.P., D.L., for much valuable information. To Sir Gerald Ryan I owe a similar debt for allowing the inclusion of some of his art objects. H. Sutcliffe Smith, Esq., has kindly proffered me a choice from his valuable collection of silhouette portraits, and to F. Hodgkin, Esq., I am particularly obliged for allowing a few examples to be illustrated from his collection of Liverpool tiles and other art objects. Harry Barnard, Esq., has kindly assisted me in illustrating some Wedgwood

articles from Messrs. Josiah Wedgwood and Sons' Museum at Etruria. Arthur Deane, Esq., of the Public Art Gallery and Museum, Belfast, has rendered me valuable assistance in regard to matters relating to old spinning-wheels and other objects of bygone interest. E. E. Lowe, Esq., of the Municipal Art Gallery and Museum, Leicester, has also kindly given me timely assistance.

The authorities of the Victoria and Albert Museum have granted me permission to illustrate certain objects herein, which are duly acknowledged under each illustration.

ARTHUR HAYDEN.

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# INTRODUCTORY NOTE

## INTRODUCTORY NOTE

IN collecting in one volume a series of miscellaneous notes dealing with various subjects an attempt has been made to group together the different objects treated. In general the underlying thought has been the evolution of ornament in connection with man's domestic furniture, his social habits, and his pleasures. Certain other bye-paths have led to the consideration of man as a worker, especially in relation to the land, and his implements and his old-world methods now rapidly disappearing or already disappeared.

It is always a matter of surprise to find what type of collector is interested in a particular subject. Whatever may be a man's profession, his hobby should indicate his real self. One starts with the premiss that Lord Kitchener collected blue and white Chinese Kang-He porcelain. But one is shocked on entering an engineer's house to find he collects butterflies; this is explained when one learns that he was in the Works Department in India, where he had exceptional opportunities of obtaining rare species. One expects in an architect's house to find on the walls fine prints of old cathedrals, and surely a

doctor will have portraits of Harvey, Abernethy, and Lister. Clergymen, one naturally supposes, turn to rare editions of old books, but we remember Dean Hole, who specialized in roses. Judges have exhibited a fine taste in old portraits, which is very proper, but it is amazing what a man selects as his hobby. Perhaps it is because he wishes to get away from a workaday environment. It is certain that one would expect the operatic manager known in four continents to have a fine collection of portraits of prima donnas ; nothing of the sort, it is the Chancery Judge who stands foremost in this ; the opera manager collects blue delft. All this is very disconcerting, and suggests the idea that man as a collector is attracted to the unknown. Collecting betrays the foibles of a man's nature. The late Mr. Pierpont Morgan was undoubtedly a prince in finance. He aspired to be a power in the world of connoisseurship, and essayed in vain to be as great an authority on mosque lamps as he was on railroad shares. The Prince of Monaco, whose revenues are derived from the green tables of Monte Carlo, has lavishly expended his easily earned income on deep-sea scientific research. In truth there is no gauging the hobbies of man.

In choosing a hobby the ordinary man may prove to be wise who avoids the unknown and comes to grips with his own subject. The ship-broker could collect engravings of ships of all nations. The leather merchant might find real

pleasure in old Mexican saddles in Spanish or in Dutch leather work, or in the old "leathern bottel" and black jack of his own country. Those in artistic professions as a rule cling to the collection of objects of art with which they are most conversant; this largely accounts for the ripe judgment and fine taste exhibited in most collections got together with technical knowledge by craftsmen and artists. "Cobbler, stick to your last" is a motto worth consideration. "Old Masters" and "priceless" Dresden china have come under the hammer at the decease of wealthy city merchants who have neglected to use their business instincts and exercise ordinary precautions when they entered the world of collecting. The exposure of human credulity at some of these sales has been a pitiable exhibition.

On the other hand too many collectors set their mind on the intrinsic value of a specimen. The real pleasure derivative from an object of art is not to be measured in terms of £ s. d. or dollars. Until you have mastered this axiom you are not a real collector. The market value is the *pons asinorum* of all collectors. Most of us collect, jackdaw-like, because we cannot help it, but the true collector is the collector of the beautiful.

It is idle to suppose that those of the public who commence "collecting", will realize that the ground is salted. New generations of collectors arise who are wise according to their

lights, but not wise enough to see with a glance out of the tail of their eye that the wary dealer has got up very early and prepared his gallery or his dirty little ramshackle den—"Not sorted yet, Madam"—to catch the unwary. He will oblige with Chippendale or Sheraton or Heppelwhite, old Derby or old Worcester, according to the vagaries of his customers. He has a story to tell of all his acquisitions. It was the elderly daughter of a long deceased Indian judge or the widow of a celebrated admiral—"I dare not tell you the name, Madam"—who unwillingly parted with untold treasures to our loquacious friend with the wealth of imagery and poetic fancy. As a matter of fact two out of three of the china fabrications come from a well-known factory in Paris—that is, if they are supposed to be old Sèvres or old and rare Worcester or old Derby. The furniture is the product of clever trade fakers who study the public caprices as keenly as a fashionable physician studies the whims of his most lucrative *malade imaginaire*. The rest of our dealer's stock—that is the genuine—has been picked up at auction. Seventy-five per cent. of this is rubbish, and probably only twenty-five per cent. worth preservation. But it has been raked over by the dirty paws of a score of dealers and dealers' touts, and has been acquired under the pernicious system of the "knock out." Pray remember that the beaten track is muddy and has been well trodden by a thousand dirty feet

The dictum "of permanent interest" should always be before the collector. He should make himself acquainted with the main features of the history and development of art. It is useless to collect something that is forgotten to-morrow and rightly forgotten because it is of no artistic value. Collecting should have some sanity. A collector should be a person of such perspicacity that he recognizes that certain objects of a bye-gone age are worthy of preservation: that certain objects of his own day are equally worthy of preservation. This latter is a gift only vouchsafed to the few spirits who have collecting in their blood. To separate the wheat from the chaff amounts to genius in collecting. Those who have triumphed have made fortunes for themselves or their heirs at Christie's. The public look on amazed at prices, but bold pioneers have staked huge sums on their private judgment. Some have been fallacious, others gloriously accurate. This is not caprice, it is the working of skill and acumen as in any other department of knowledge. Collecting *per se* is not an art, it is a science. Collecting is not a lottery, it follows the laws of any other province of business in which foresight and judgment based on practical knowledge are predetermining factors of success.

To define collecting is to attempt to seize the will o' the wisp. We do not know who may be termed the goddess of collecting, but she is jealous, and demands unstinted devotion from

her votaries. Youth and crabbed age bow to her enchantments. The schoolboy chases the elusive moth or diligently affixes new acquisitions in his stamp album as evidence that the spirit of collecting has seized him, he knows not why."

Age cannot wither her, nor custom stale  
Her infinite variety; other passions cloy  
The appetites they feed: but she makes hungry  
Where most she satisfies.

Variety is the key-note to the fascinating hobby of collecting. Originality is genius. The love of originality is one of the first hall-marks of the perfect collector. A popular actress advertises that she collects red lacquered furniture. A hundred hangers-on of art crazes follow suit. A score of dealers and fabricators seize the idea and exploit it, till red lacquer becomes an abomination. This is not art, nor is it collecting; it is foolishness, and is annoying to sane collectors.

The collector who knows art inside and out seeks originality. His home is inimitable. He has acquired just those examples of original work which nobody else can obtain, not because they are ugly or rare but because they are beautiful. There is inherent in the artistic mind the love of creating something original, as there is in the true collector's heart of seizing the unappreciated and the unfashionable.

Don't follow, lead; that is the motto for the collector. To get in on the ground floor is the

felicitous phrase that the stockbroker employs when he means that he is buying before the general public. In collecting it is obviously the ideal thing to do to collect something that is not already collected. This is not easy with every villa making its collection of something belonging to somebody else's grandfather; but it is not impossible; for villa follows villa. Sham oak beams and doll's house architecture beget a fine taste in sham Chippendale and spurious Staffordshire Toby jugs. Hence imitative collecting is a popular foible, and initiative collecting is something born not made.

Collecting fails, and fails lamentably, when it has only the jackdaw element of want of discrimination. That impish bird, lover of colour and sparkling show, as was his forbear of Rheims, who purloined the Cardinal's ring—officially cursed by the Church, and immortalized by Ingoldsby—stands as a type of many collectors who should know better. It is easier to buy a Whieldon plate with its mottled tortoiseshell splendour than it is to acquire a tawdry Longton Hall or Rockingham vase. The real collector knows where art lies, and sniffs at the garish decadence of the highly-coloured vases with their sham continental glamour. He sees in the plate something representative of native art, and when he adds it to his collection his judgment is sound.

Collect your own country's art or the art of any country (but see that it is art); preserve

from destruction all that is beautiful. That is the mission of the collector.

Every collector has made mistakes, and he is lucky who has made few. The art of the fabricator is of greater antiquity than the objects representing his skill. A trained eye and a keen scent for what is spurious, amounting almost to an unerring instinct as to what is genuine and what is not, go to the making of a connoisseur. In every field there are pieces especially made to trap the unwary. Old furniture and earthenware, dust-laden in obscure cottages, have been obligingly put there by dealers from the nearest town to catch the eye of the seeker for bargains. Coloured engravings of the Morland school are as thick as blackberries and await the coming of the tourist. Brass candlesticks, Jacobean glass, and punch ladles are favourite baits to tempt innocent buyers. Of late blue transfer-printed earthenware has flooded the country, and for many years no curio shop filled with modern fabrications has been complete without its row of Toby jugs. But with experience, and after long and careful study of fine museum and private pieces, all these gewgaws, set forth however cunningly, do not entice the old hand. A single glance suffices to recognize frauds as well worn as the three card trick or the pea and thimble. Every collector is certain to be caught sooner or later, generally sooner, and just at that time and place when he least expects it. Many possess

treasures that, like fairy gold, are nothing but leaves. Happy is he who has been exploited, for when he has learned the trick his experience is worth more than all the books on collecting can teach him. \*

There was a time within living memory when the interior appointments of the English country inn were really and truly artistically beautiful. In the old days their possessors were not particularly aware that their treasures were worthy of note. But they have passed through two great periods of curious scrutiny by town dwellers and others. First was the cycling age, when fashionable folk scoured the country on wheels and discovered old-world retreats as quaint as those on the Continent; secondly came the motorist with longer purse, who traversed the three kingdoms and, more often than not, offered to buy a table or a chair or a clock of the old inn furniture and take it away with him. There has in consequence come over the country inn a spirit which has destroyed much of its old-world charm. Mine host has discovered that there is money in his old treasures. He exhibits them in glass cases as in a museum, and he has added a score of fakes and modern imitations to eke out his slender stock. He has been advised by dealers from the neighbouring town, and he has been spoilt by rich motorists who have chattered and bargained with him till he has grown to make that sort of thing a side line to his inn, which is now an hotel.

It is, moreover, something to talk about in the evening, and he has acquired a smattering of his subject. At any rate he knows what is old and what is not, and the happy tourist is often content to go off with the latter—and the inn-keeper's daughter drops the usual letter to Mr. Replica to send some more willow-pattern plates and another gate-leg table "same as before."

After all is it realized by collectors that, granting that only a certain number of art objects are in existence (omitting, of course, the forgeries that swell the number), the ultimate end of all is mere interchange? One collector devotes a lifetime to collecting Dürer or Hollar prints, carefully catalogued and unique in their sequence; or another collector assiduously brings together early Worcester transfer-printed porcelain; or a third studiously follows the evolution of the tea-pot and tracks it from Kang-he and Canton to Bow and Worcester, and on to Staffordshire, devoting a lifetime to investigating its successive changes. At the death of these worthies their effects and their collected life-work come under the hammer to be broken up and redistributed. It is merely the swing of the pendulum. Art objects change hands—at different prices it must be admitted—but there they are (short of fires at historic seats which deplete the number), generation after generation changing hands. Now they are treasured as the possession of So-and-So, Esq., lent to the Victoria and Albert Museum,

and to-morrow on his death they go to enrich the renowned collection of What's-his-Name, Esq., again to be dispersed later to some other plutocrat here or in America. The worship of the antique is something that has seized the moneyed man bereft of ancestors. The "old stuff" around him gives a glamour to his personality. His family tree is missing, but old Italian masters, and Sir Joshua's portraits, and sets of Chippendale fill up the gap. It is a curious psychological development to amass the ancestral belongings of somebody else. Looked at from a human point of view, there is a naïve touch of romance in it. It is as though the *nouveau riche* quaintly imagined that the belongings of a defunct knightly house would endow him with some of its patrician spirit.

In regard to the England that has gone, it is delightful to think of present places as they once were. Yesterday appeals to those who love to linger over bygone beauty. New buildings replace old. Landmarks disappear, and modernity vulgarizes beautiful associations. Old London and other old cities are disappearing fast. Where is the "Maypole in the Strand," as Andrew Lang once sang? The England of yesteryears is found somnolent and deliciously picturesque in the pictorial art of just one hundred years ago. One sometimes feels one has been born too late. It is human to turn to old copper and steel engravings, old lithographs and aquatints, the latter

in colour, delicate and restrained, of buildings and streets one knows. Here are quaint persons riding and driving (the roads were not then wood-paved and tarred or asphalted), enjoying life dreamily and at leisured ease. Leadenhall Street and the Bank of England seem abodes of silent contemplation in those prints—perhaps they were in the days of our great grandfathers. The cathedral cities of England, in these peeps into dreamland, lie steeped in sunny felicitousness. Old closes were then really unspoilt. Seaports take one back to Turner, with his pilot-coat and his pencils, bound for the Continent on the grand tour—no man made grander. To open a portfolio of old prints portraying these topographical details is to listen to the hum of the everyday life of the past. The great jump to electric trams, to motors, and motor omnibuses, from silent roads and lumbering horse-drawn vehicles to the roar of modern life, has all happened within memory. The wood-engravings of the 'sixties, the lithographs of the 'forties, and the steel engravings of the 'twenties, lead us gently back to the England which will never come again. It is here the collector, sifting the wheat from the chaff, may garner something of value to future historians. History is written large in the neglected schools of engraving to him who can read aright.

It should not be forgotten that collectors have existed in England for no inconsiderable period. In 1758 a writer in the *Idler* bewails his lot: "I

am the husband of a *buyer of bargains*. . . . The servants can scarcely creep to their beds through the chests and boxes that surround them. . . . My house has the appearance of a ship stored for a voyage to the colonies. . . . The dining-room is so crowded with tables that dinner can scarcely be served; the parlour is decorated with so many piles of china, that I dare not step within the door; at every turn of the stairs I have a clock. . . . She employs a workman from time to time to adjust six clocks that never go, and a woman in the next alley that lives by scouring the brass and pewter which are only laid up to tarnish again."

This worthy couple should have lived a hundred and fifty years and then visited Christie's. The prices realized would have killed them. "She should have a sale of her own," goes on the critic, "and I have I think resolved to open her hoards, and advertise an auction." Wise woman that she was, provided she bought well in 1758, let us hope her descendants, that is assuming they inherited her "hoard," were more generous to her memory than her querulous spouse.

I

## CONCERNING BOXES

The Marriage Chest

The Chest and its Developments

The Coffer

The Casket

The Travelling Trunk

The Protestant Bible Box

## CHAPTER I

### CONCERNING BOXES

**The Marriage Chest—The Chest and its Developments  
—The Coffer—The Casket—The Travelling  
Trunk—The Protestant Bible Box.**

THE chest has played many parts. It was a box containing monkish manuscripts or ecclesiastical vestments. It was a seat ; it became a bed. It was called a *huche* when it had a flat top and was of simple oblong form. It gave its name to the early craftsmen the *huchiers*, who became artists in fashioning choir stalls and other elaborate woodwork. When the chest had an arched top it was called a *bahut*. It was a bench or settle when it had a back and arms. Raised on feet it was a credence. Further elaborated with a canopy it became a *dressoir*. It is the prototype of the cupboard, the wardrobe, the *kisten*, the armoire, the commode, the cabinet, and <sup>2</sup> the buffet. It is known as a coffer when it is usually bound with metal ; it is termed a *coffret* when its dimensions are smaller. When elaborate and richly decorated it is a casket. The chest is universal. The East has produced boxes and cabinets

of unrivalled artistry, in wood, in metal, in porcelain. Marquetry and lacquered work, painting, damascening and enamel have gone to their embellishing.

As a wooden cradle the chest or coffer is man's first furniture, and at the end of mortal life it is his last, when he "goeth to his long home and the mourners go about the streets."

**The Marriage Chest.**—This variety of important and highly decorated chests is found in various parts of Europe with characteristic ornamentation according to the country of origin. They held the trousseau of the bride. Large oak chests reserved for the storage of linen are still called "dower chests."

In Italy during the first half of the sixteenth century these marriage chests or *cassoni* were of great beauty and exhibited the grace and refinement of the renaissance. They were usually of walnut with gilded gesso work or with painted panels, some have armorial bearings. They are often inlaid with marquetry of various coloured woods, silver, ivory, or tortoiseshell. The highest glory in the art of intarsia and marquetry had been reached in Italy at this time. A rich heritage is found in the stalls and benches of churches at Bologna, Lucca, Florence, Perugia, Genoa, and many other cities in Italy. Nor was the richness of the bridal chest confined to one country. French chests exhibit an absence of marquetry, but revel in a wealth of carving. The *coffret* or

*layette*, a small coffer, was used by ladies for holding their jewels and articles of toilet, but the *bahut* was the large chest which usually had an oval top like a modern trunk and held the plate, linen, and wearing apparel which the bride brought to her husband's house.

As may be imagined, these marriage chests were decorated with subjects appropriate to their use. In the sixteenth-century French example illustrated, the front panels are carved with figures representing Cupid with his bow and arrow and Hymen with his torch. The cover is decorated by applied wood ornaments in colour, and bears the inscription "Mitte Arcana Dei." This coffer stands upon richly carved feet. The boldly carved caryatides follow architectural motifs, and the form resembles that of the sarcophagus, noticeable in the Italian marriage chests.

South German bride chests are usually decorated lavishly with coloured marquetry, though early forms eschew this style of ornament and are richly carved with gothic design. At Augsburg and Nuremberg ebony and silver work was greatly practised in the sixteenth and seventeenth centuries, and was esteemed so highly that it was imported by other countries.

Old Swiss chests may be studied with advantage as indicating the various art influences which have affected the successive styles. A rich collection can be seen at the *Landesmuseum*, Zurich. The fifteenth- and sixteenth-century examples are

based on German types; in the late sixteenth century and early seventeenth century Italian styles predominate; later, in the seventeenth and early eighteenth century, French characteristics are noticeably present. The peasant types, as distinct from fine specimens executed by trained craftsmen, are frequently made of deal and pine. But the finer wrought chests are of walnut. Swiss chests are a revelation as to construction, and exhibit a greater inventiveness at an earlier date than do the chests made in England. Examples of the late sixteenth and early seventeenth century have two and sometimes three drawers under the chest, a style that did not become general in this country until nearly a century later. A fine chest of the late sixteenth century inlaid with marquetry is at St. Saviour's Church, Southwark. The drawers are in the lower portion of the chest, which had developed from legs, or at most a stand, into a structure half as large as the superimposed chest. This double form naturally suggested to the designer to use this further space for storage. Hence the origin of drawers. In the example illustrated of a fifteenth-century French chest, although the dimensions are small, the proportions show the transitional stage before the introduction of drawers.

In Holland the chest was spacious, and made of oak, walnut, sacerdaan, *lignum vitae* or some other rich wood imported from the Dutch East

Indies. The *kas* was the receptacle of the store of household linen so beloved of the Dutch housewife. This form was really a tall chest, but later it became the great *kasten*, of huge dimensions, mounted on great wooden balls, a well-known feature of interiors depicted by old Dutch masters. In its simpler form of a box with a lid, the chest is early found in Holland amplified with a high wooden back and arms—in other words the settle.

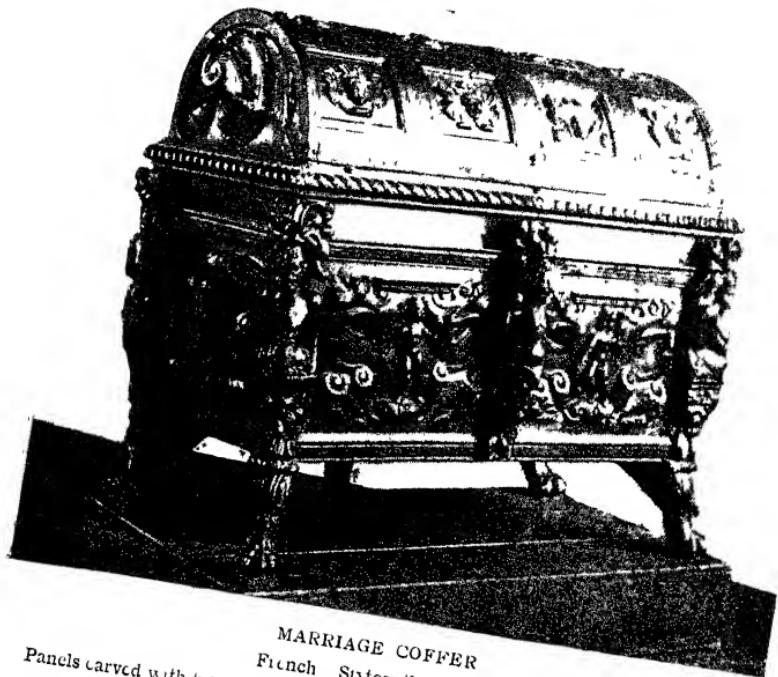
**The Chest and its Developments.**—The evolution of the chest, when man's necessities were more circumscribed than they are now, by various well-defined stages into the modern buffet or sideboard on the one hand, and the elaborate wardrobe on the other, is of exceptional interest. Old chests are to be found in halls of modern houses, but their former use has departed. When found in churches and muniment rooms they are still in use as a repository for parish records, which it were more wise, if these have any value at all, to protect from fire by the modern safe.

When the early craftsman looked at his box and saw its limitations he conceived the idea of raising it from the ground by means of feet, and of making it open not at the top but at the sides. Take the fifteenth-century Bavarian coffer (illustrated p. 53), having feet to protect it in its damp resting-place, possibly in some cellar; the adjacent illustration shows how easy was the transition to the hutch or livery cupboard. Similarly the designer who first added a wooden back to the

chest builded greater than he knew. He laid the foundation for much that has followed. The oak chest with back and with added arms was the prototype of the seventeenth-century Jacobean settle and the modern settee.

In more grandiose form the chest grew into the credence and the buffet. It became more involved as time went on and as the home became more permanent. Other craftsmen added drawers when the chest was raised from the ground. It remained a chest when it was constructed with other boxes within it, to draw out, and in this form we keep the name "a chest of drawers." In Holland the chest on legs became a wonderful cabinet. In Spain it still retained its box-like form, although on an elaborate stand. Its drop-down front or its open doors display rows of compartments and drawers. Coloured bone and metal were used as marquetry. The body of the chest was usually of chestnut. Birds, animals, trees, and chimerical monsters were fashioned in marquetry, and sometimes Hispano-Moresque geometric designs were embodied. In Portugal metal plates pierced with elaborate ornament or chased by the engraver were fastened on the surface by means of pins. The French commodes and bureaux are after all only magnificent chests standing on cabriole legs fashioned with all the artistry of the *ébéniste*, encrusted with metal mountings and glittering with tortoiseshell inlays.

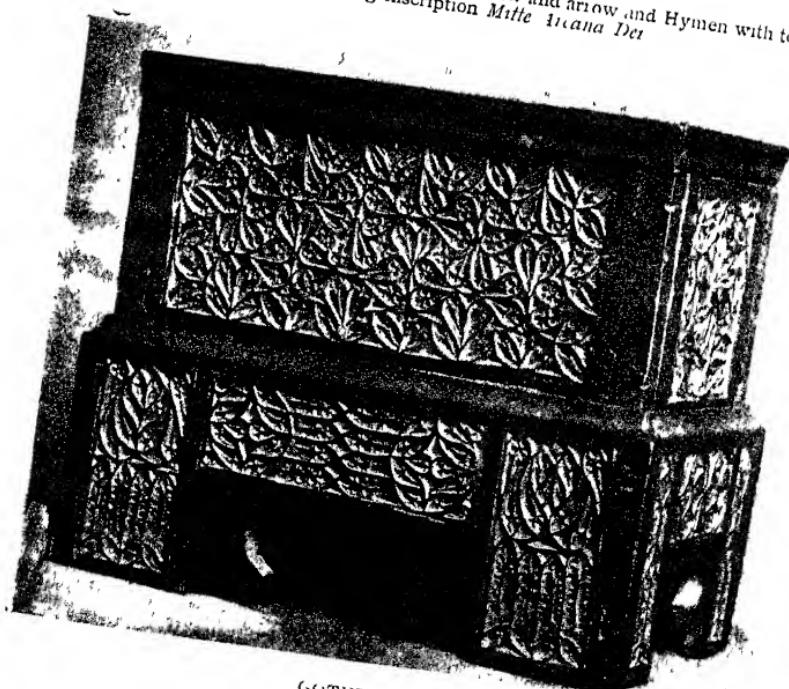
In Germany a particular kind of armoire or



MARRIAGE COFFER

French Sixteenth century

Panels carved with figures of Cupid with bow and arrow and Hymen with torch,  
Bearing inscription *Mitte Hecana Dei*



GOthic CHEST.

French Fifteenth century

small chest, called *Kunstschränk*, was made in the sixteenth century and later; these usually contained a number of drawers and compartments, and are architectural in design. Cabinet-makers, goldsmiths, enamellers, and metal engravers were all employed on these intricate developments of the chest.

**The Coffer.**—The marriage chest has a value of its own, but the coffer was the rich man's strong box. The coffer came into being when man first designed to conceal his wealth from the prying eyes of his neighbour or from the pilfering fingers of his servants. Prior to that he had contented himself with burying treasure in the ground, as is the custom in the East, in earthen jars. But this had many disadvantages; he was apt to be too careful of his selection of a secret spot that he himself forgot its bearings, or his private visits to his hoard were observed by others.

The coffer was designed to hold bullion. Bound with iron bands, and having iron studs and a grave-looking lock, it has a forbidding mien. It was no ornament to be kept in the hall or the withdrawing room; its home was in some damp vault or other hiding-place. The word coffer has a pleasing sound in the mouth, it suggests golden doubloons and ropes of pearls. It has quite a royal significance; the cofferer of the King's Household was no mean person. "The lining of his coffers shall make coats to deck our

soldiers for these Irish wars," says Shakespeare in *Richard II*. There is mystery lurking in the coffer. It is an *ignis fatuus* to lure men across quagmire and desert. The lust for gold and the search for the abracadabra of other men's hoards has inflamed prince and commoner alike. From the days when Charles V of Spain held the Netherlands, Burgundy, Austria, and half of Italy, wars have swept Europe from end to end. German and Austrian, Spanish and French troops have in turn carried fire and sword across conquered territories. From the sixteenth to the eighteenth century central Europe has been a cockpit of carnage. Whole armies of ill-fed and ill-paid mercenaries were loosed upon a civil population; hungry and ragged hordes appeared outside the walls of rich cities in the days when war, though less scientific, stalked more naked and unashamed than it does now. Marauders and freebooters, gamblers and despoilers, were ever afoot to rob the fat traders of their hoarded treasure, and rich burghers had indescribable tortures applied to them to extort the secret of their hidden wealth and extract from them the key of their coffers.

In making a comparison between the casket and the coffer it may be noted that the casket was for personal use and was of smaller dimensions, and when it possessed a handle it was at the top so that it could be easily carried by the owner. On the other hand the coffer was usually of

massive form and had two heavy handles, one at each side, so that two persons are necessary to carry it, and it was solidly constructed to bear a great weight. There are exceptions, for instance in some forms of casket, especially when made of steel, the handles were at the side, as in the casket illustrated on page 57. But the coffer invariably has two solid handles, whether it is of wood, heavily bound with iron, or whether, as is frequently the case in later German, Flemish and Dutch examples, it is of solid iron or steel.

There is a type which passes as Spanish, and is often ascribed to the days of the Spanish Armada ; how many Spanish coffers did actually come ashore in the West of England, or in Scotland or in Ireland, is not recorded. It is possible that there is authentic evidence concerning them, but the usual examples assigned to that glorious failure are found upon close examination to be of German origin, and frequently a century later in date. At the Tudor Exhibition held in London in 1890, several Spanish treasure chests were on view. One was said to have come out of the *Santa Anna*, a flagship of the Armada, captured and brought into Weymouth.

Between the years 1522 and 1526 Hans Lützelburgher cut his unrivalled wood blocks reproducing the designs of Holbein in the *Dance of Death* series. The inimitable genius of Holbein has won the highest praise from Ruskin, who says "his *Dance of Death* is the most energetic

and telling of all the forms given, in this epoch, to the *Rationalist* spirit of reform, preaching the new gospel of Death. . . . Against the rich, the luxurious, the Pharisee, the false lawyer, the priest, and the unjust judge, Holbein uses his fiercest mockery; but he is never himself unjust."

In reproducing *Der Rychman* it is possible to illustrate three forms of coffer then in use. There is the taller wooden coffer with handles; there is the flat-topped variety, metal bound and having padlocks; and there is the arch-topped example, similarly metal bound, with hasp for padlock. It is evidently from this unpadlocked coffer that the rich man has temporarily extracted his hoard, possibly for audit. Death, the greatest Auditor of all, has intervened to close the account. It is finished. The sixteenth-century prototype of his race holds up his hands in acknowledging defeat, and one may imagine his awful cry of "Kamerad." It is the eternal message, "Thou fool! This night shall thy soul be required of thee."

The coffer was in universal use. It is found in various forms and, owing to the evident care which was taken of it, many early examples still remain. The Bavarian coffer of the fifteenth century is of somewhat primitive form and has iron bands with studs. There is in the escutcheon and the circular terminals of the bands a pleasing attempt at floral decoration. It is heavily constructed with four plank legs (illustrated p. 53).



THE RICH MAN

Enlargement of woodcut by Lutzelburgher (1526) from Dance of Death by Holbein, showing three types of coif then in use.

A French form of the seventeenth century is the *Cassette*. The example illustrated (p. 57) has brass corners and brass bands at top and at sides with *fleur-de-lis* ornament. This particular specimen has a number of secret drawers. The *Cassette* is really a form of coffer for storing state bullion: *caisse*, literally money in the chest. It was the royal cash box of seventeenth-century days.

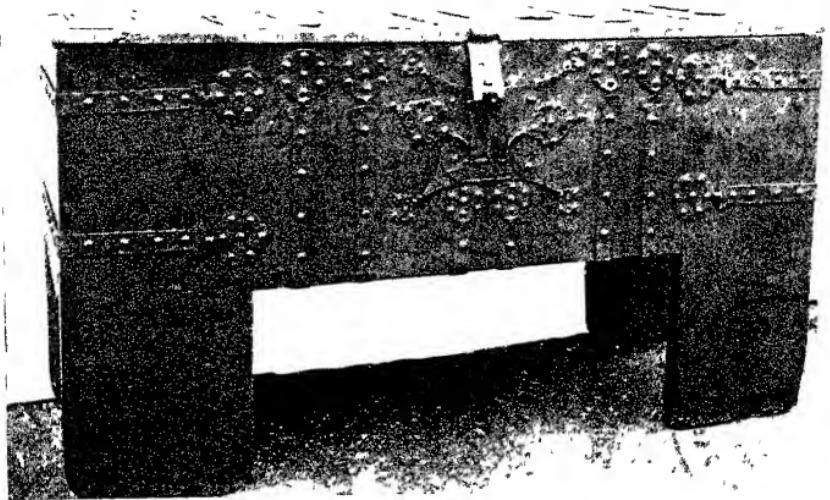
Two Flemish steel coffers (illustrated p. 61) show massive construction. The heavy sides are braised together, and a lock extends across the inside of the lid with four bolts in one and three bolts in the smaller example. When the lid is slammed the bolts lock the box, which is opened with a key. In addition there are two hasps for use with padlock. These examples are painted in colour. It is curious that in many partly worn old examples traces of green paint are found on them. A particular fashion seems to cling to certain objects for centuries. In the sixteenth-century portrait of the merchant Georg Gisz by Holbein, in his counting-house, there is a ledger bound in green with the peculiar vellum cross stitching in white still employed in ledgers, and the fashion will continue until American loose leaved spring-back modern inventions drive it into oblivion.

In contemplating the coffer and its various forms, the panorama of dead days floats before one's vision, with procession of great and powerful

states whose merchants were princes. Treasure followed the old trade routes of the Venetians and the Portuguese. In the North, Hanseatic merchants builded great fortunes. Spanish fleets swept across the Atlantic into Cadiz laden with gold. The Dutch East India Company filled the houses in the Low Countries with spoils from India and China. In the days of Clive and Warren Hastings, under John Company generations of rich nabobs flourished, men who governed and traded and looted, and whose morals were of the days of Charles James Fox, who put his footmen in the velvet plush credited to him for use as bags at the Treasury.

The spade of man has not yet unearthed the hidden treasure-houses of the past. It is a lingering thought that the hills hold their secrets or that the sea caves conceal the hoard of wealthy desperadoes of centuries ago. These imaginings have provided novelists with a rich vein. Charles Kingsley in *Westward Ho!* and Robert Louis Stevenson in *Treasure Island* founded the school in which the treasure chest has cast its spell over the reader. Even an empty coffer contains dreams as inexhaustible as the wealth of the Incas. To the dilettante collector, content with visible symbols of former glories and the splendour of a day long departed, there is something irresistibly soothing even in the contemplation of nothing.

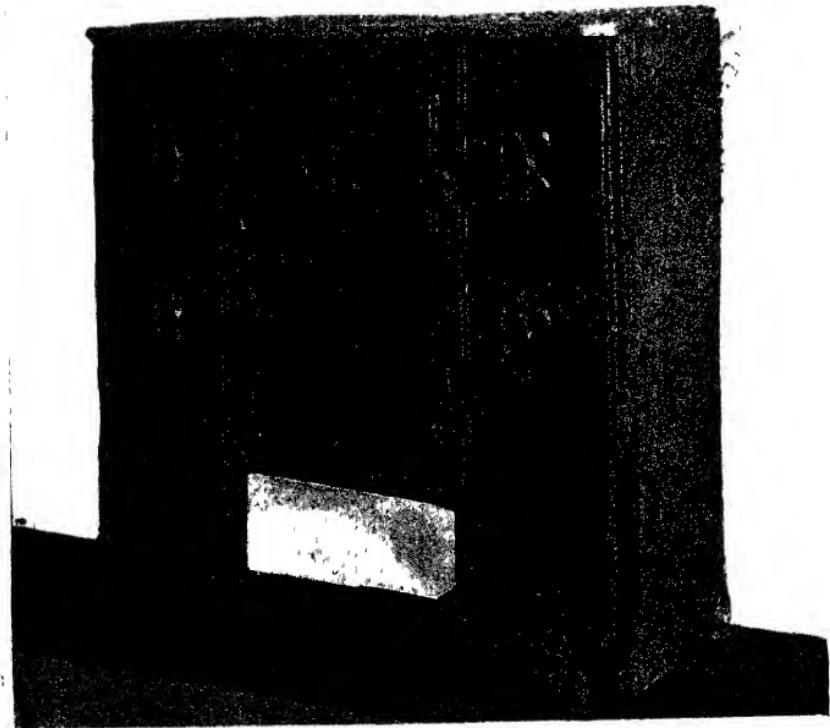
**The Casket.**—The coffer is masculine, and the



OAK COFFER.

Bavarian Fifteenth century

With iron bands and lock, decorated with studs in floral design



GOTHIC IVY CUPBOARD.

casket is feminine. The casket is a shrine exquisite in workmanship. It embodied all the elaboration of delicate artistry of the reliquary. In domestic art it represents something intimate, and is as near the soul's guardian as man's hands can make it. It is intended to contain some secular relics beyond price. It may be love-letters, or a lock of hair, or a baby's shoe—all those visible signs of something beyond human communion. There is the final casket of all, to which the Bishop's thoughts went longingly in his injunctions for his tomb at St. Praxed's:

And I shall fill my slab of basalt there,  
 And 'neath my tabernacle take my rest,  
 With those nine columns round me, two and two,  
 The odd one at my feet where Anselm stands :  
 Peach blossom, marble all, the rare, the ripe  
 As fresh poured red wine of a mighty pulse.

Colour and form are at their high-water mark in the casket. In the cabinets of collectors and in the world's treasure-houses of art, precious and rare are the examples of *lapis-lazuli*, malachite, ivory, gold, silver, or steel damascened with gold, exhibiting the uttermost skill of the goldsmith and the enameller.

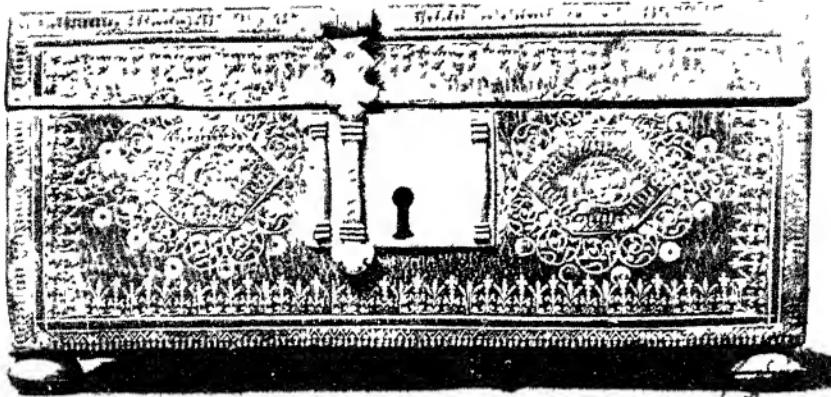
From the twelfth century the enamellers of Limoges produced caskets, *coffres Limoviscenses*, and these works were in demand in England, France, Germany, and even Italy. Among the gifts of Gilbert de Glanvill, Bishop of Rochester, 1214, are enumerated "coffres de Limoges."

Their variety is infinite. From Greek and Roman days, through the Byzantine period, to the Italian renaissance, from Diane de Poitiers to Marie Antoinette a procession of caskets marks the march of time.

The casket was designed to hold priceless jewels, and it often held written records. A golden casket studded with jewels was found in the tent of Darius after the battle of Arbela. Asked as to what use it should be applied, Alexander the Great replied, "There is but one production in the world worthy of so costly a depository," and placed therein his edition of Homer with Aristotle's corrections. The celebrated "Casket Letters," a collection of letters and sonnets addressed by Mary Queen of Scots to Bothwell, if authentic, proved that they had planned to murder Darnley. This casket was in the collection of the Duke of Hamilton. Shakespeare employs the casket as a simile, and places his hall-mark upon the word:

They found him dead, and cast into the streets,  
An empty casket, where the jewel, life,  
By some dam'd hand was robb'd and ta'en away.

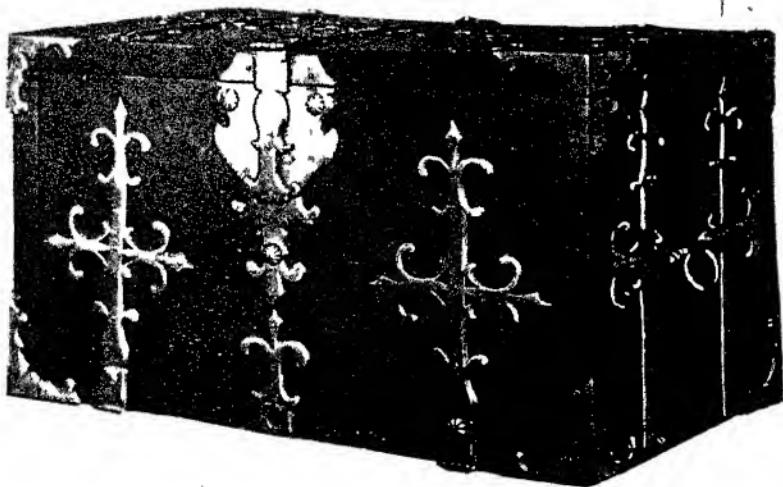
As their contents were of no ordinary value, the casket, especially of later days, was provided with a lock as intricate as that of a strong box. In the French sixteenth-century casket illustrated (p. 61), the lock of beautiful design extends across the inside of the lid, and has no less than



CASKET

French Seventeenth century

Covered with leather, delicately tooled and gilded



CASSETTE.

French Seventeenth century.

Containing a number of secret drawers.

With brass corners and brass feet.

thirty-six bolts, at the front, back, and sides. It is of steel and is engraved with figures under arches, divided from each other by columns, the ground of which has been originally gilt. The remaining decorations comprise *fleur-de-lis* and arabesque ornament with the addition of masks in bronze gilt.

A seventeenth - century French example is covered with leather beautifully tooled and gilded. There is no metal in it save the lock. It stands on circular feet and has a handle at the top. It is the prototype of the modern despatch box, and possibly was used for the safeguarding of secret documents at a time when Cardinal Richelieu had watchful agents with unscrupulous methods.

The despatch box has not been without its collectors. Pitt's despatch box in red leather, with his initials in gold on it, was in the collection of a bibliophile whose manuscripts were recently put under the hammer. More modern despatch boxes are visible in the House of Commons on the Treasury bench, or in the sacred precincts of judges' chambers. These are enamelled in the sombre black of the law, and claim no attention from the collector.

In the days of Charles I there is a particular kind of casket wrought by royalist ladies in stump needlework, bearing the rising sun, or having a caterpillar, pierced heart, or some other mystic symbol connected with the martyred king. These diminutive caskets have a fine array of drawers,

and are boudoir echoes of the great family of caskets. In the reign of the Merry Monarch they may have contained the love letters, the madrigals, and the amorous verses which Lovelace, Suckling, and a whole crowd of cavalier versifiers addressed to the court beauties whom Lely painted, who hang in languishing somnolence at Hampton Court. These needlework cabinets contained more scandal and intrigue in a mild manner than did the casket of Mary at Holyrood of a former epoch of kaleidoscopic moving figures.

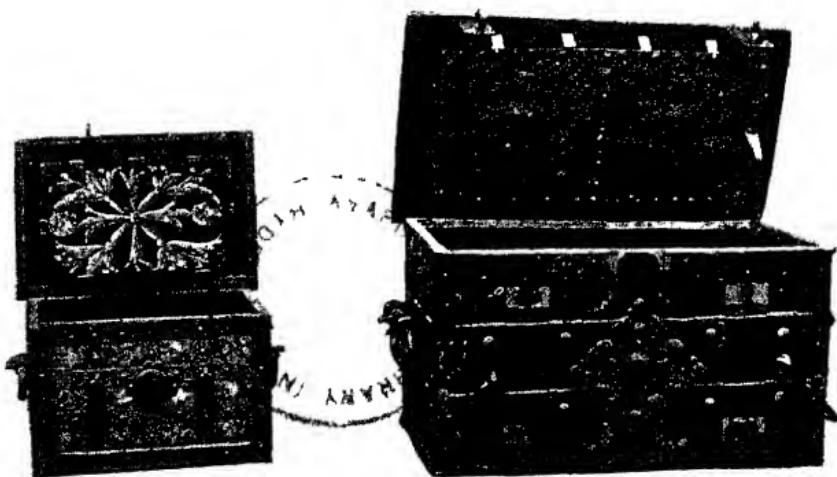
When Jacobite days came, and when heads began to grow uneasy on certain shoulders, when Simon Fraser, Lord Lovat, and others journeyed from Edinburgh to Tower Hill, when "Charlie is my darlin'" was a dangerous air, coffers and flimsy caskets gave place to more deft hiding-places. Furniture had many secret drawers, the head-boards and testers of bedsteads had cunningly contrived recesses, and panelling opened to concealed stairways and priests' chambers.

**The Travelling Trunk.**—The chest and the coffer were movable pieces of domestic furniture. In fifteenth-century days they were used to carry the beds and linen from one place to another, the trestle tables folded up, and noble families in changing houses travelled with their retinue, with a considerable amount of baggage. The lives of the wealthy classes were set amidst more stirring scenes than that of the Vicar of Wakefield who soliloquizes, "we had no revolutions to fear,



STEEL CASKET  
French Sixteenth century

With lock of beautiful design having thirty six bolts  
Engraved with female figures on gilded ground under arches divided by columns,  
and having ornamental masks in bronze gilt



STEEL COFFERS.

nor fatigues to undergo ; all our adventures were by the fireside, and all our migrations from the blue bed to the brown."

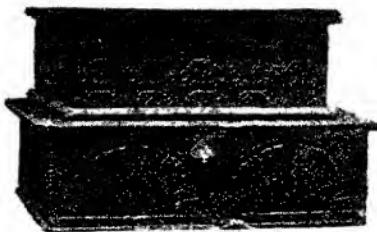
The coffer took a new form as the *coffre de voyage*, or the *coffre de sommeliers* when carried as a travelling trunk on the back of a mule. These travelling trunks had an arched top, like a lady's dress trunk to-day. There are examples extant with crown and initials of the owner, for instance K.R. is on the chest of Queen Katherine of Arragon. These leather-covered chests are studded with brass nails to form a floral design. Most of these travelling trunks have two drawers in front, as in the seventeenth-century specimen illustrated. There is little doubt that they were largely used over a fairly long period of time, and it is noticeable that their form has been retained up to the present day. The modern American trunk with drawers in front is only a newer development of these old impedimenta of bygone travellers. The journey of the French household of Queen Henrietta Maria affords an instance of the method of travelling and the use of such trunks. Those who pursue collecting into the bye-ways must search old chronicles and disinter secret history from memoirs and state records, and follow up clues not found in the ordinary history books. The battle royal at Somerset House between the French servants of Queen Henrietta Maria and the King's Guards is piquant reading. After continual bickerings the king determined to send

the French household packing. Charles assembled them and addressed them as follows :

“ GENTLEMEN AND LADIES,—I am driven to this extremity, as I have personally come to acquaint you that I very earnestly desire your return into France. True it is that the deportment of some among you hath been very offensive to me: but others, again, have so dallied with my patience and so highly affronted me that I cannot and will no longer endure it.”

The speech of the king put the French household in a terrible state of uproar. An hour after it was announced to them that coaches would be awaiting them in the morning for their departure. The bishop, a young man not thirty, protested it was impossible to leave at once, as they owed considerable sums of money in Drury Lane and other parts of London. From contemporary accounts the number of servants, jugglers, priests, attendants, pages and chamber-women was no less than four hundred and fifty, besides children. The household cost the king two hundred and forty pounds a day.

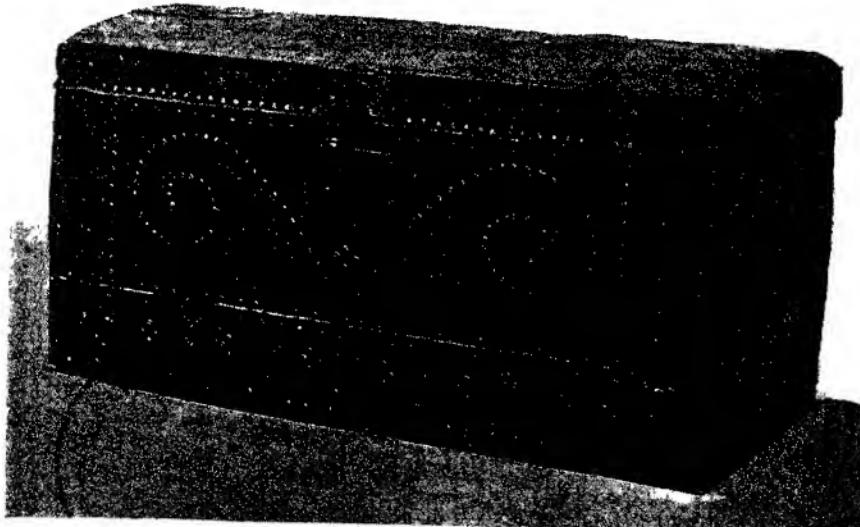
Finding they were soon to be stripped of their lucrative posts these French people, so the records go, took occasion to sack the queen's wardrobe, and lay hands upon whatever money and jewels they could, and it was only as a favour that the queen could obtain a change of linen from her own servants. In order further to delay their departure they invented all sorts of fictitious



PROTESTANT BIBLE BOXES.

English. Seventeenth and eighteenth centuries

Carved in oak with typical Jacobean design, similar to that found in farmhouse  
dressers of the period.



bills. One was eight hundred pounds for an apothecary's account, another was a hundred and fifty pounds for the bishop's holy water. They held possession of Somerset House, and suffered no one to approach.

Writing to Buckingham, Charles calls upon Steenie to help him, and says: "I command you to send away to-morrow all the French out of the towne, if you can by fair meanes, but strike not long in disputing, otherways force them away, dryving them like so many wilde beastes, until you have shipp'd them, and the devil goe with them."

The Yeomen of the Guard were sent to Somerset House, but the gates were closed against them. Only after a sharp struggle, where several were wounded on both sides, did the guards gain admittance. The juvenile bishop, amongst others, fought tooth and nail, and had to be forcibly pushed head and shoulders into his coach. Thus ended the Battle of Somerset House.

It appears that pensions and fictitious debts, together with the expense of sending the French home, cost the king no less than fifty thousand pounds. As relics of the French occupation of Somerset House there are in the vaults below the great square, three tombs, which the writer has seen, with inscriptions in French and Latin, one of a scullion, one of a chaplain, and a third of one of the queen's waiting-women.

The sequel is interesting. In forty coaches,

laden with as many travelling trunks, filled with perquisites, as they could carry, they set off across England to Dover, which they reached after four days. On their way they incensed the population against them by their haughty conduct. At Dover one of the mob threw a stone and struck one of the French ladies. The courtier escorting her returned, and drawing his rapier thrust it through the body of the man, who died on the spot. No notice appears to have been taken of this incident.

**The Protestant Bible Box.**—These came into being in the seventeenth century, and continued to be made throughout the eighteenth century. The Bible in common use was quarto, and the box made to contain it was about twenty-four inches wide by sixteen inches from back to front, and usually about eight inches in height. The preciousness of the Bible as a treasure-house to which the laity were admitted has always been an exultation of the Protestant Churches. "If God spare my life," said William Tyndale to a learned controversialist, "ere many years I will cause a boy that driveth the plough to know more of the scripture than thou dost." The London alderman Humphrey Monmouth, who sheltered Tyndale, was imprisoned in the Tower. Tyndale's translations, smuggled into England from Antwerp, were burned at Paul's Cross. The Bishop of London's agents secretly bought his Bibles at Antwerp to have them destroyed, and

inadvertently kept him going in funds. A martyr, he was strangled and burned at Augsburg, owing to the machinations of Henry VIII and his creatures. The history of the early editions of the Bible in English is intricate, and the comparison of one edition with another, and the opinion as to whether some were translated from the *Vulgate* of the Latin Church and not from the original tongues, has produced much acrimonious discussion. The knowledge of various translations is a very special study, and the collection of old Bibles leads one into the bye-paths of collecting, nor must it be forgotten that we owe some of the translations to English Protestant exiles. No manuscript of the *Old Testament* in the original Hebrew exists until nine hundred years after the death of Christ, and the *New Testament* manuscript is not earlier than four centuries after Christ. The first complete translation into English was made by Wycliffe in 1382. Tyndale issued his *New Testament* from Worms, and part of the *Old Testament* in 1525. Miles Coverdale produced the first *Bible* in English in 1535. Subsequent important English versions are:—Matthews' Bible 1537, Great Bible 1539, Cranmer's Bible 1540, Geneva Bible 1560, which is the one mostly used and was in various edition, for nearly a century the household treasure of the English yeomanry and peasants. It is vulgarly known as the "Breeches Bible." The Authorized Version, or King James's Bible, 1604—

11, is the one in use nowadays. And there was the *Douay* Bible, the Romanist's Version, 1609-10.

Many of these earlier *Bibles*, apart from translators' deviations, had serious and ludicrous printers' errors. Bibles were again burned—this time by the Puritans. The Dutch-English versions contained serious misprints. These errata were held to be “‘egregious blasphemy and damnable errata’ of some sectarian or some Bellamy editor of that day.” Field published as late as 1653 his *Pearl Bible*, which contained, among other errors, “Know ye not that the *unrighteous* shall inherit the kingdom of God” (1 Corinthians vi. 9). Field was a great forger. He is said to have accepted fifteen hundred pounds from the Independent Baptists to corrupt a text in Acts vi, 3, to sanction the right of the people to appoint their own pastors. These were the days of “mighty men at chapter and verse,” as South termed them. A proverbial expression, by the way, belonging to our own puritan times, and found in no other language. Half-educated fanatics conceived the idea of founding new religions on misprints. As Samuel Butler in his *Hudibras* says :

Religion spawn'd a various rout  
Of petulant capricious sects,  
The maggots of corrupted texts.

At this time printers do not seem to have been so careful of sacred writings as they are now of

secular. Robert Barker, the King's Printer in 1631, was cited to appear before the Star Chamber and fined three hundred pounds for his Bible and ordered to destroy the entire edition of a thousand copies. But six copies of this "Wicked Bible" are known to be in existence.

Various names have been applied to editions containing misprints, though the misprint is not the only one in the volume. Collectors know them by these names, and a list is appended in alphabetical order.

**Adulterous or Wicked Bible, 1631.** With text "Thou shalt commit adultery." Printed by Barker.

**Bible of the Bear (Biblia del Oso), 1567-9.** The first published Spanish translation of the whole Bible; so-called from bear which appeared as frontispiece. Published at Basle.

**Bishops' Bible, Folio (1568),** by Richard Jugge, sometimes called "Parker's Bible." See "Treacle Bible."

**Breeches Bible (the Geneva Bible), 1560.** Reading in Genesis iii. 7, "They sewed figge tree leaves together and made themselves *breeches*" (aprons).

**Bug Bible, 1551.** Reading in Psalm xci. 5, "So that thou shalt not nede to be afrayd for any *bugges* (terrors) by night." The same rendering is found in Coverdale and Taverner. The Bug Bibles were suppressed on account of the prologue to Leviticus, which consists mainly of an attack on the Sacraments of the Church and on the clergy. These Bibles are very scarce.

**Discharge Bible, 1806.** Reading in 1 Timothy vi. 21, "I discharge (charge) thee before God."

**Ears-to-ear Bible, 1819.** "Who hath ears to ear (hear)," Matthew xiii. 43.

**Geneva Bible.** First edition (Geneva) by Hall, 1560. (Breeches Bible) John Crispin, 1569. Thomson's edition by Chr. Barker, 1576, and many other editions by C. Barker and R. Barker to 1616.

**He Bible.** First edition (1611) of King James's Bible, called the Great He Bible. A passage, Ruth iii. 15, translated "he went into the citie," instead of "she went into the citie," as in

subsequent editions. The second issue, 1611 (which is correct), is called the Great She Bible.

**Mazarin Bible** (or Gutenberg Bible), an edition of 42 lines to page. So called from being found in Cardinal Mazarin's library in 1760. An edition of the *Vulgate* printed at Mentz, 1450-55, by Gutenberg and others, the first Bible, probably the first book, printed from movable type.

**Murderers' Bible** (about 1801). Reading in Jude 16, "These are *murderers* (*murmurers*)."

**Placemakers' Bible** sometimes satirically called the "Whigs' Bible," 1562. Matthew v. 9, "Blessed are the *placemakers* (*peacemakers*)."<sup>1</sup> The second edition of the Genevan version

**Printers' Bible**, about 1702. Psalm cxix. 161, "Printers (princes) have persecuted me without a cause." (A most humorous interpolation which must appeal to all translators.)

**Proof Bible** (*Probe Bibel*), the first impression of Luther's German Bible as revised by order of the Eisenach German Protestant Church Congress, of which the final revised edition appeared in 1892.

**Rebekah's Camels Bible**, 1832. Genesis xxiv. 61, "and Rebekah arose and called her *camels* (*damsels*)."

**Rosin Bible** (the *Douay* Bible of 1609), having in Jeremiah viii. 22, "Is there no *rosin* in Galaad (Gilead)."<sup>2</sup> See Treacle Bible.

**She Bible**, 1611. Folio The Authorized Version (1611) was called the "Great He Bible," and this second issue (1611) corrected was called the "Great She Bible."

**Standing Fishes Bible**, 1806. Reading in Ezekiel xlvii. 10, "The fishes (fishers) shall stand upon it."

**Taverner's Bible**, 1539, a revision of Matthews' Bible published by John Rogers, superintendent of the English Churches in Germany under the fictitious name of Thomas Matthews, 1537.

**Thumb Bible**, Aberdeen, about 1607. Of minute dimensions. One inch square and half an inch thick.

**To-Remain Bible** (Bible Society, Cambridge, 1805), with "to remain" inserted instead of a comma, Galatians iv. 29.

**Treacle Bible** (the Bishops' Bible), 1568. Reading Jeremiah viii. 22, "Is there no *tryacle* (treacle) in Gilead." The editions 1573 and 1575 have "triacle." Those of 1576, 1577, and 1584 had "tryacle."

**Vinegar Bible** (Clarendon Press, Oxford, 1717). Parable of the *Vinegar* (Vineyard) over Luke xx. 2 vols. Folio. This is the last date of Bibles appealing to collectors.

**Wicked Bible** (or **Adulterous Bible**), 1631. Having the seventh commandment printed "Thou shalt commit adultery." Printed by Robert Barker.

**Wife's Bible.** Name given to Tyndale's New Testament, 1549. 2 Corinthians x. 11 reads, "Let him that is soche (such) thinke on his wyfe," instead of "on thise wise."

**Wife-hater Bible**, 1810. Reading in Luke xiv. 26, "If any man come to me and hate not his father . . . yea and *his own wife also.*"

The first Bible printed in Scotland is dated Edinburgh, 1559, folio. It is known as the Bassandyne Bible. Other Scottish impressions of this same Genevan Bible are dated 1601, Edinburgh, 8vo, and Edinburgh, 1610, folio.

The first edition of the Bible in Irish is dated London, 1685, and was translated by W. Bedell and W. O'Domhnuill. It is in two volumes 4to.

The first Bible printed in Welsh was issued from London by Barker 1588, folio. There is a second edition *Llundain* 1620.

It was Henry VIII who prohibited the reading of the Bible except by those who occupied high state office. A noblewoman or gentlewoman might read it in their "garden or orchard" or other retired places. Men or women of the lower ranks were forbidden to read it or have it read to them. On her succession, at her entry into London, Elizabeth kissed the English Bible which the citizens presented to her and promised "diligently to read therein."

When Bishop Bonner set up the first six Bibles in St. Paul's "many well disposed people used much to resort to the hearing thereof, especially when they could get any that had an audible voice to read to them."

It is little wonder therefore that the English peasant, the yeoman, the trader, and those classes

who were governed and not governing, filled with the rumours which lasted a hundred years of the burnings under "Bloody Mary," clung to the Bible and enshrined it with hasp, and under lock and key, as something precious. Their fore-fathers had given their lives for the reading of this prohibited book.

In regard to the decoration of these Bible boxes, in no case do we find anything Italianate. The likeness of Christ or the Madonna is absent. Reliquaries they were, although the owners would abominate the name, but their decoration was as poles asunder from continental ornament and imagery. They are insular and therefore extremely interesting to the collector. There is nothing like them in Europe. They are in decoration extremely secular, in spite of their sacred contents. They eschewed alike the irony of the *miserere* seat, or the fancies of the Dutch carver of biblical scenes on his panels. Crude peasant designs in incised ornament or at best conventional Jacobean carving is all that they can offer. The wealth of imagery of the Bible had its influence on speech and written thought, but the new religion put a veto on artistic impulse and the designs entered into a period of barrenness on a lower plane than Saxon art.

In conclusion it may be noticed that sometimes the Bible box is found on a stand where it was used as a reading desk at family prayers. In this form it has, more frequently than not,

a sloping lid, and although related to the lectern of ecclesiastical use it has an affinity with the later writing desk, and it is not too much to advance the theory that as the fly-leaves of the Bible were used to record the births and deaths of members of the family, and the Bible box often held the last will and testament of the owner, it may be said to have become the farmer's strong box and the repository of documents appertaining to his estate. In these conditions it is easy to see its transition from the Bible box to the more mundane desk.

## MAN AND FIRE

**Snuffers**

**Tinder Boxes**

**Tobacco Boxes**

**Tobacco Stoppers**

**Tobacco Graters**

**Bellows**

## CHAPTER II

### MAN AND FIRE

Snuffers—Tinder Boxes—Tobacco Boxes—Tobacco  
Stoppers—Tobacco Graters—Bellows.

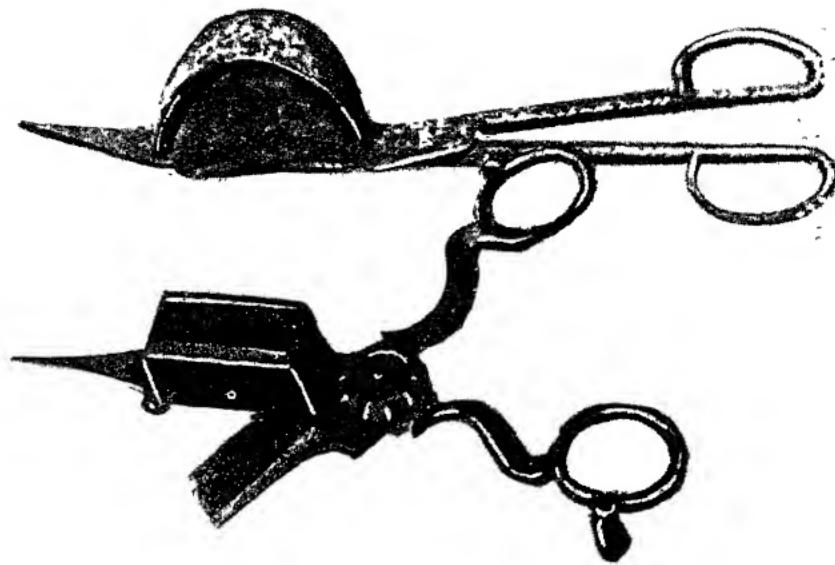
COLLECTORS have specialized in a field which may be said to cover man's governance and employment of fire, and the "rare obsolete methods of holding Light, and Lamps illustrating the various means of getting Oil to the Wick," to quote the sale catalogue at the dispersal of the collection of the late Mr. Edward Bidwell, which embraced candlesticks, rush-holders, tinder boxes, pipes, and matches. One item reads "An original box of 'R. Bell's Improved Lucifers,' containing thirty matches and original sandpaper. R. Bell commenced business in 1832, and these were the first form of matches he produced. *Exceedingly rare.*" There is no doubt that there is considerable archæological interest in such a collection carefully and quietly gathered together. There are hanging lamps of various forms, brass and iron lamps from Roman days down to the Scotch crusie. The collection referred to included Scandinavian, Dutch, Italian, Spanish,

Portuguese, and even an Eskimo lamp cut in soapstone.

Lanterns of all countries would be a life study for a zealous collector. In the Far East, in China especially, he would be richly rewarded ; in glass mosque lamps of exquisite beauty of the nearer East, the late Mr. Pierpont Morgan has fore-stalled him.

Man's worship of fire and its use is an illimitable subject. He has used fire, as in hashish and opium smoking, to pander to his vices. His smoking of tobacco suggests at once as a collector's subject the various pipes he used, and to this may be added the utensils in connection with the habit, the tobacco stoppers he employed with his pipe, and the tobacco rapes or rasps he used to manufacture *rape* or snuff. In pursuing his hobby the zealous collector would be led deeper and deeper into his subject. He would search for old advertisements concerning the noxious weed ; he would find a kindly interest in King James's *Counterblast against Tobacco*. He would become a connoisseur in hookahs, in chibouks and narghiles ; his study might lead him into bye-paths where the notes by Richard Burton in his edition of the *Arabian Nights* might be of value to him.

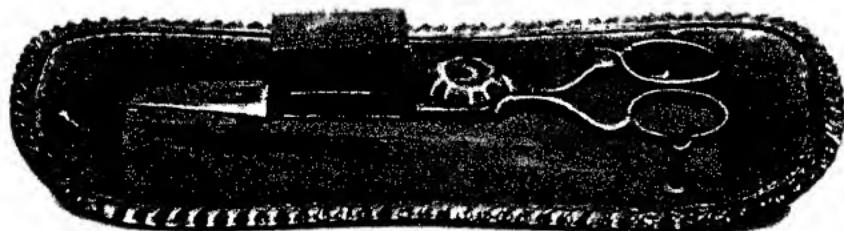
Man and fire is the guiding light of the votary. He may diverge into fire worship and follow the Parsees from Persia to India, and become immersed in the beliefs and practices of the sun



#### SNUFFERS

English Eighteenth century.

Iron example early form in common use  
Sheffield plated example with square box, receptacle and feet.



SHEFFIELD PLATED SNUFFERS AND TRAY

worshippers and Ghebers. He may study the use of charcoal and learn from the successors of Purkis the charcoal burner in the New Forest, and he may collect Dutch and French examples of charcoal stoves—some really ornamental and beautiful. He may turn his attention to the hearth and its appliances—the fire-dogs for faggots of wood, the turnspit, and the fire-back. He may travel England and find peat fires that had never gone out. Sussex fire-backs will entice one collector to Lewes Museum, or Italian fire-dogs will claim the leisure of another. To-day steel fenders have received the devotion of later collectors, and some again find the fire-plates which fire insurance companies affixed to houses an attractive subhead typifying man's commercialism in regard to, and his fear of, fire.

These indications of a series of bye-paths covering an extended area may be suggestive to the collector. In this chapter sufficient ground is covered to point out directions which the later-day collector may pursue with advantage.

**Snuffers.**—It is not known who invented snuffers any more than it is recorded who invented scissors. Dean Swift, in his ironical *Directions to Servants* (Dublin, 1746), recommends the butler always after snuffing the candle to leave the snuffers open. “A thief in the wick” is a homely phrase denoting the spluttering and guttering of a candle to waste. The origin of snuffers and their various types has not received

general attention. They have been of iron, of brass, of Sheffield plate, and of silver and copper. In older examples frequently the ornamentation was exceptionally fine. The handles were chased with figures, and the lower part was shaped like a heart and had decoration in relief, such as cherubs' heads and classical figures.

A pair of silver snuffers which belonged to Cardinal Bainbridge is a fine specimen of enamelled plate of the sixteenth century. The owner was a predecessor of Wolsey. He was Archbishop of York and created cardinal in 1511. He was poisoned at Rome in 1514. The enamelled ornament consists of the arms of Henry VIII under an arched crown set side by side with the arms of the prelate surmounted by a cardinal's hat. In all probability these snuffers are of Italian origin. They are described in *Archæological Journal*, vol. X, p. 172.

An early form in common use, as shown in the illustration (p. 81), is of iron; the box or receptacle for the charred portion of the wick when removed is semi-circular in shape. A later variety shown on the same page has three pins or feet to allow the snuffers when not in use to rest on the snuffer-dish or snuffer-tray. This later form has a square box receptacle.

The rush was succeeded by the candle for lighting, and these were made in moulds, usually six candles in a mould, which was of tin. The wick was stretched taut down the centre of the mould

before the tallow was run in. A differentiation was made between the poor man's and the rich man's candles. There was a tax levied on candles, and the tallow candles only paid one halfpenny a pound, whereas the wax paid four pence a pound. This was in 1708. The tallow candles were most frequently home-made. To relieve the very poor, home-made candles were permitted at a tax of a shilling per head of family. In 1721 these rates were doubled; in 1831 the tax was repealed.

Snuffers were indispensable for candles made in a manner which resulted in imperfect burning, and the unequal flame often left a charred piece of wick which caused an unpleasant smell of burned tallow. This necessitated the constant use of snuffers. In Scotland at an earlier date the "Puir Bretheren," that is, the uninvited guests who received a night's hospitality, were expected to busy themselves in attending to the bog fir splint held in iron jaws on an iron tripod. To remove the ash from a burning splint was a tedious task.

A considerable amount of ingenuity was expended in producing a candle that would burn evenly and require no snuffing. At length a plaited wick was used with a strand running down one side, causing the burning end to curl down and become consumed. With this invention snuffing was no longer necessary, and accordingly snuffers were relegated to those articles of domestic

use now out of date. This will explain to the present generation why it is that modern candles require no snuffing. But this did not come until the age of gas was at hand, so that snuffers had a long period of usage, and during their lifetime they underwent several varying forms.

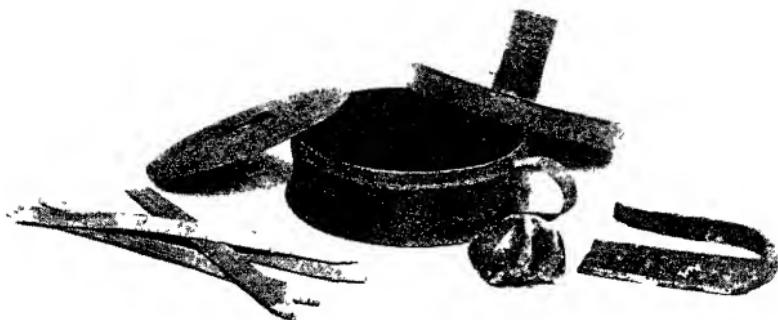
**Tinder Boxes.**—The tinder box lasted until the introduction of the friction match about 1830. It was in general use alike by peasants and noble households until the match as we now know it was invented. Curiously enough, only the most watchful collectors observed the disappearance of the tinder box. It almost suddenly gave place to the friction match, and nobody seemed the wiser. But collectors have disinterred many old examples before their destruction, and have produced a chain of tinder boxes linking up the past with the present. The difficulty of readily obtaining fire was early recognized. The curfew (*couver feu* or fire-cover) was used to cover the glowing wood embers which were raked together, and so protected them from any wind which might have scattered them in the night and caused a conflagration, a disaster greatly feared in days of wooden houses. In the morning a light was obtained from the fire which was still burning. The curfew was really used to keep the fire alight. The hearth was flat and this cover, open at the back, was placed flat against the hearth back. Curfews were semi-circular in shape, in width about eighteen inches, and in

height about fourteen to sixteen inches. They were made of iron or of brass, having a handle at top. Many of the French and Italian examples are finely ornamented in relief. Bellows and the addition of fresh fuel soon restored it. Failing this, fire had to be fetched from a neighbour, and from this arose the custom of burning a light in a church in a little niche in the wall; the cresset stones with sunken cups for oil are still to be seen in many old churches.

The types of tinder boxes vary according to the country of their origin, indeed some of them were not boxes at all. It was only necessary to have a piece of flint, a steel striker, and some readily combustible substance such as wood pith or charred linen. But as it was imperative to keep the latter dry, some receptacle was desirable, especially when carried on the person. Many of the later forms for domestic use were wooden boxes with sliding lid and having a handle with a hole in it, a continuation of the bottom, like an offertory box. This was used for carrying or hanging up the box when not in use. These vary from ten to fourteen inches in length. They usually have two or three divisions, one of which is closed, having lid for tinder, the others for flint, steel striker and sulphur-tipped matches. Scandinavian, Swiss, and Dutch examples often have finely carved lids. A common form is the circular tin box having an inner lid or damper to cover the tinder, and a holder for candle at top of outer lid.

The example illustrated (p. 89) shows the flint, the form of steel striker, and the flat matches pointed at both ends and tipped with brimstone. These matches would not ignite unless a spark was applied to them. The handle indicates that when the candle was alight the box could be used as a candlestick. The striker used with the flint produces sparks which drop on the tinder in the box, this was blown into a glow and a sulphur match was applied to obtain light. The most common form of tinder was rag tinder made out of pieces of linen which were set alight, and, when charred, were placed before they crumbled to ashes, into the tinder box. Among other domestic duties we read in old diaries of ladies preparing this linen for the tinder box. Sometimes instead of linen, vegetable pith from trees, or fungi, was used. Here is an object lesson for all who love to revel in historic novels with picturesque manners and artistic costume. *The good old times!* when one thinks of guttering candles and the laboured torment of the tinder box, this is another myth that has to go by the board.

Tinder boxes were made of brass, copper, and Sheffield plate, and in the smaller sized types intended to be carried on the person there was more room for ingenuity and for ornamentation. The steel strikers took various quaint forms, some of the shapes are like the letter "B," others have animals or birds as a handle; the fire steels of oriental origin are usually ornate and beautiful.



TINDER BOX.

With sulphur-tipped matches, flint, steel striker, dumper, and lid with socket for candle



SNUFF GRATERS.

The area over which the tinder box was spread is world-wide. Every nation had its own form, though all were allied. Scotch, Dutch, Spanish, Russian, each has its idiosyncrasies. The example from Thibet (illustrated p. 93) is a "Strike-a-light," and is made of leather with brass ornamentation. The steel striker is at the bottom, the flint was kept in a pocket under the flap. The leather handle with small circular knob is for attaching to the girdle.

Among interesting developments is the form of pistol tinder box with the same action as a flint-lock pistol, but of miniature size. In these examples the tinder was contained in a receptacle below the flint and striker. In a pistol the gunpowder used as "priming" when ignited by the sparks caused the pistol to fire, similarly in the pistol tinder box the tinder was set smouldering by the sparks, and by the usual application of a sulphur match a light was obtained. There is a little compartment at the side of these pistol boxes to contain the matches. Some continental types have elaborate inlaid decoration, notably the German and the Italian. The two examples illustrated (p. 93) indicate two types. That on the right is English and was made at Hull, which is engraved on it. This has a candle holder, and the illustration shows a candle as in use. The other specimen is of modified form. It is of brass and of foreign origin. The wooden stock has disappeared and the contrivance begins to

leave the pistol form, although the striking mechanism is retained. Most of the earlier pistol tinder boxes are of the middle and late eighteenth century. They were obviously made for the use of travellers. There is no doubt that many a horseman saw to his tinder box as carefully as he did to the priming of his pistols when he set out on a lonely journey.

The study of the tinder box is only outlined here. There are other forms, some with barrels to hold a coiled wax taper. In regard to present-day lighters, a dearth of matches in war-time induced people to ponder over the older methods of producing fire. Indeed it may be suggested that a collection of war-time devices and the various forms of lighters using petrol, benzine, and other aids to procure light in lieu of matches, might claim the attention of the collector.

**Tobacco Boxes.**—There is a kinship between tobacco boxes and tinder boxes, inasmuch as many of the latter now pass for the former, especially in the brass variety made in Holland. There are several forms, the rectangular about six inches in length, the most common type, the oval, the circular, the hexagonal and other forms of lesser dimensions. The earliest and the rarest date from the end of the seventeenth century, but most examples are of the eighteenth century. There are other boxes of silver or even of gold used by the wealthy classes, but the type with which we now deal was made for sailors, and



PISTOL TINDER-BOX  
Brass Of modified form, of  
foreign origin

STRIKE-A-LIGHT  
Tibetan  
Leather pouch with brass ornament  
steel  
striker at bottom, and thong and wooden  
button for attaching to girdle

PISTOL TINDER-BOX  
English  
With candle holder  
Inscribed 'Hull'

*(In the collection of W. B. Redfern, Esq.)*

farmers, and the lower ranks of the *bourgeois* class. The Dutch have always been great smokers. They have also been renowned for their metal-work. It is not unnatural, therefore, that their brass tobacco boxes should appeal to the collector.

In regard to Dutch brass tobacco boxes there is no class of object more fabricated. Thousands are sold to tourists or exported, which purport to be old but have been made to please collectors. The prices of these vary according to the fancy of the seller. Five or six shillings will procure a modern copy, but five or six pounds will not always buy a genuine old specimen.

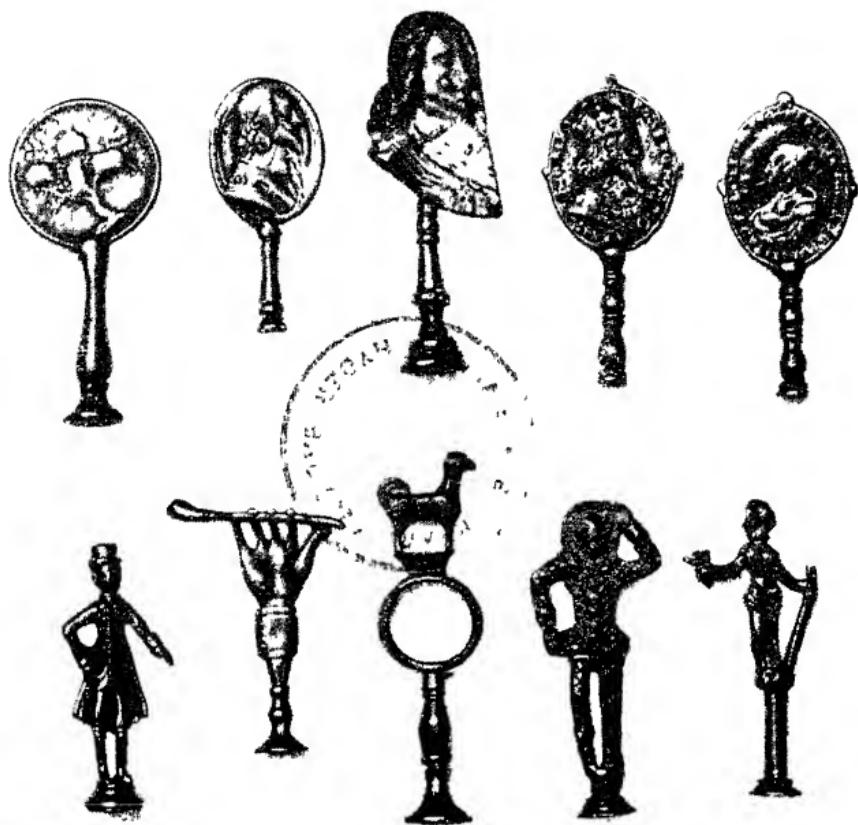
In regard to the decoration there is a marked tendency to employ biblical subjects, as was always the idiosyncrasy of the Dutch, filled as they were with strong Protestant traditions. Such subjects are common on delft tiles. The incongruity of the use of sacred subjects on so secular an object of everyday use as a tobacco box did not apparently deter the designer. The Staffordshire potter with his inscriptions on ale-house mugs dearly loved a text, but he had less excuse than the Dutch craftsman, for the tobacco box was used in church, as in former days in Holland the congregation smoked and spittoons were provided.

Three Dutch examples are illustrated (p. 97). The box on the right is six inches in length, and is embossed on lid and bottom with ten ornamental panels illustrating the story of the Crucifixion.

fixion. The oval box is four and a half inches long, and has incised decoration at lid and bottom. This is dated 1691, and has for subject the figures of a man and woman with inscription in Dutch signifying "Oh! my beautiful mistress." The box in the shape of a book has incised design representing a man driving two horses, having seated behind him a woman, and seated behind her is evidently a female servant with peasant cap. The inscription in Dutch means: "Is it not fine to have a cart and horses in this world?"

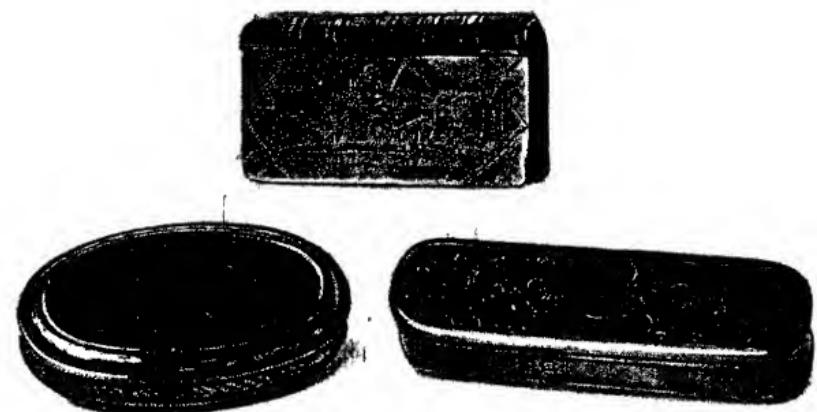
Apart from metal tobacco boxes there are many of delft of larger dimensions than those intended to be carried on the person. Pictures of interiors by the old Dutch masters representing peasant carousals and drinking and smoking bouts are valuable records showing the objects in common use. "The Smoking Room" by Teniers, and "The Smoking Club" by van Ostade are typical instances.

Of English metal tobacco boxes the types are not very diverse in character. A quaint form in lead with floriated raised pattern around base and top, and having the lid surmounted by the head of a negro is an interesting example. The negro head is a trade mark long associated with tobacco. It was found on the bales of leaf coming into Bristol and Liverpool, and has established itself as an ornament on the tobacco box, as a symbol determining its use (illustrated p. 103).



METAL TOBACCO STOPPERS.

Seventeenth-century Stuart examples, embodying portraits of Charles I  
Eighteenth-century examples of various designs



BRASS TOBACCO BOXES.

Collectors have paid attention to lead cisterns and lead garden ornaments and garden gods.

These old lead tobacco boxes are quaint in their conception, and the form is one that might readily suggest itself to the metal worker who had seen the tea-caddies of the period. But it very properly eschews the niceties of the elaborate tea-caddy. It was essentially a man's object, and avoids anything appertaining to the refinements of fashion which to-day find "my Lady Nicotine" worshipped alike by both sexes, and dainty cigarette boxes in gold and silver and enamel fit receptacles for Turkish cigarettes which denizens of the harem enjoy.

But tobacco boxes were solely for tobacco and not for the modern cigarette. A hundred years hence people may collect cigarette boxes when tobacco has been made illegal to smoke.

Certain later forms of lead tobacco boxes have bosses of a lion's head at each end, and some have stamped portraits of Nelson or Wellington.

We illustrate another type of tobacco box, much later and continuing almost to the present day, made of brass and modelled in the form of an owl—surely a student's receptacle for his favourite mixture. It is suggestive of some of the more sober Martin ware, the wonderful stoneware of the four brothers Martin who worked in a street in Holborn and whose studio was an "Alice in Wonderland" in ceramics.

We have never seen a porcelain tobacco box.

but there are many in earthenware. Wedgwood made pipe bowls in the eighteenth century, and other English potters have made jars with lid and inner lid to squeeze down the precious contents. One Staffordshire example is a combined tobacco box and candlestick. Every honest bachelor in chambers and every undergraduate has had his tobacco jar *pro bono amico*. To this day an old-fashioned shop with bow windows, one of the few left in London, will undertake to embellish your personal arms or your college arms on your tobacco jar. But the world of smokers has mostly, in modern days, come to the homely pouch, and here the poetry ends.

**Tobacco Stoppers.**—There are some interesting old types of tobacco stopper used to press down the dottle or plug of half-smoked tobacco left in the bowl of the pipe still procurable. In the Bidwell collection was a pair of folding ember pocket tongs with hammered iron pipe stopper. There are some exquisite seventeenth-century metal tobacco stoppers which are illustrated (p. 97), from the celebrated Redfern Collection. The first on left shows a copper medal: obverse, head of Charles II; reverse, Royal Oak tree, with the sun above the tree-tops; in the tree is shown the head of the king and three crowns. This medal of the Boscobel Oak was used as a decoration to the stopper. The adjacent example is a gun-metal badge or medal, probably originally made for a stopper. This has King Charles's

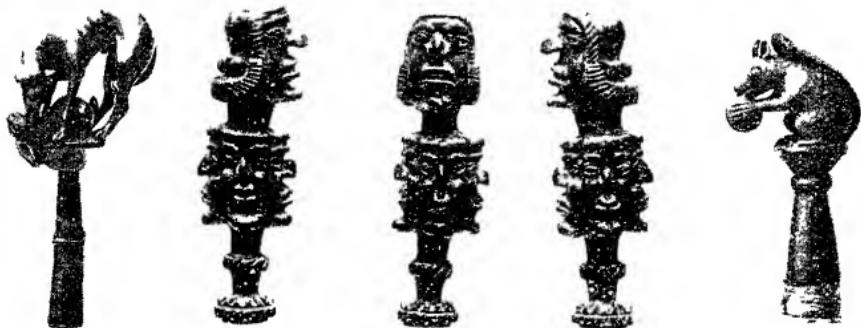
head on obverse, the royal arms on reverse. The actual stopper is of small size for use with clay pipes of the early period which had small bowls gradually increasing in size as time went on. The large head and bust of Charles I is decorated in colour. The larger stopper denotes a later date. The next two illustrations, of one stopper, show the crowned head of Charles I, and the reverse is the head of Queen Henrietta Maria. This is in gun-metal and of an early period, and was designed for use as a tobacco stopper.

Of eighteenth-century examples from the same collection the earliest is a bronze stopper with an elaborately modelled figure of a harlequin, this probably may be of the late seventeenth century. The hand holding an early form of pipe is an eighteenth-century copy of an earlier stopper. An unusual stopper of gun-metal of early eighteenth century is the ring surmounted by a dog. The figure on left with knee breeches and clerical coat is a character of the style of Parson Adams. The figure on extreme right and semi-nude is of gunmetal, and apparently represents an early eighteenth-century woodman with club.

Many examples were of brass, but a great many more, apparently in common use, were of carved wood, usually boxwood, and the carving usually took a grotesque style. In regard to the character of these carvings they may be said to be the English netsukes. They are whimsical and sprightly, and a wide range of subjects was

covered. In size they are usually three or four inches long. Fanciful heads were carved, or figures such as a sailor seated on a cask of rum, or animals such as a seated monkey. The illustration (p. 103) shows three forms of carved box-wood stopper. One is a fine caricature of an eighteenth-century lawyer with wig, and the family likeness of the profiles around the stem suggest the same person caught in different expressions. The others represent a squirrel with a nut, and a hound with a hare, both sporting subjects and suggestive of Staffordshire clay pipes of a later date, with similar whimsical and grotesque variations from the "churchwarden," which by its name suggests its aloofness from such frivolities.

When Sir Roger de Coverley came to pay a morning call on the *Spectator* he tells him of Will Wimble. "He put his Hand into his Fob," says Addison, "and presented me in his Name with a Tobacco-stopper, telling me that Will had been busy all the beginning of the Winter in turning Great Quantities of them, and that he had made a Present of one to every Gentleman in the Country who has good Principles, and smoaks. He added that poor Will was at present under great Tribulation, for that Tom Touchy had taken the Law of him for cutting some Hazel Sticks out of one of his Hedges." This was in 1712. So we may take it that many of these tobacco stoppers certainly date from the early years of the eighteenth



TOBACCO STOPPERS

Carved in wood Eighteenth century Height 3 in



METAL TOBACCO BOXES

Lead, with lid surmounted by negro head

Brass, in form of owl

century, and some of the earlier ones, bone or ivory, by reason of their having King Charles's head in silver on them (although that monarch, like his father, was no lover of tobacco).

Apparently from after becoming an early eighteenth-century foible for amateur turners and carvers, the stopper grew out of fashion when the town took its tobacco in the form of snuff. We do not find that the artistry given the snuff-box was bestowed on the out-of-date and more plebeian tobacco stopper. Pinchbeck apparently did not turn his attention to this article. Accordingly in its later fashioning it became more naïve, and many of the specimens found in the provinces are either the work of the peasantry or of such amateurs as loved to reproduce the quaint conceits of a former period.

**Tobacco Graters.**—These were in fashionable use to convert tobacco into snuff; the cases for these files are frequently decorated with excellent art. The Victoria and Albert Museum has an important series, and the Wallace Collection contains several specimens. It is a subject in which the collector with means and leisure to undertake the search for fine examples may be richly rewarded. The cases are of ivory delicately carved with figures, of box or some other hard wood with floriated carving, of tortoiseshell inlaid with silver, of silver, of copper, of bronze and of Limoges enamel richly decorated with figure subjects in colour. Others there are on a lower plane, but still worthy

of remembrance. The two examples of snuff graters are both of the early eighteenth century. They are small in size, some five inches in length. One is of silver and shows the compartments for the tobacco and the snuff, and has an engraved decoration of a frigate in full sail. The other is formed of a tropical shell mounted in silver (p. 89).

**Bellows.**—The disuse of faggots and the easy means of lighting the domestic fire, together with the use of the modern stove with its slow combustion, have combined to relegate the old-fashioned bellows to the cottager's hearth or to the lumber room, or confine its use to the blacksmith's forge. It is thus that modern progress, in discarding old objects once of daily necessity, provides a new field for the collector. The economic fire-lighters of our period may become the curious relics of a later day.

The bellows at the zenith of its fortunes was regarded as an artistic accompaniment to the solid silver or copper or bronze fire-dogs. The rich carving found in early examples of French and Italian origin has claimed the attention of collectors. The *Frontispiece* shows a pair of Italian bellows of the middle seventeenth century, indicates the quality of the decoration, and the masterly employment of the shape of the bellows in determining the character of the carving. The grotesque masks in the handle and at the nozzle are not inharmonious in their combination with the reticent architectural *motif* on the body.

In the Ashmolean Museum is a pair of bellows which belonged to Charles II. In length they are 1 ft. 6 in., and are of English work inlaid with marquetry of coloured wood of floriated scroll design, with a cypher of interlaced "C's" below a royal crown. The handles are covered with silver plates enriched in *répoussé* with crossed sceptres and royal crowns, the nozzle is silver.

### III

## THE LAND

The Potter's Tribute to Agriculture

Old Methods and Implements

The Eighteenth-Century Land Girl

Man Traps and Spring Guns

Lace Bobbins

Old Brass Amulets on Horse Harness

The Spinning-Wheel

## CHAPTER III

### THE LAND

The Potter's Tribute to Agriculture—Old Methods and Implements—The Eighteenth-Century Land Girl—Man Traps and Spring Guns—Lace Bobbins—Old Brass Amulets on Horse Harness—The Spinning-Wheel.

THE study of old farmhouse and cottage furniture, the methods of harvesting and of storage, and the various agricultural implements have not been pursued in this country in a scientific manner, as in Sweden and Denmark. The conservation of national heirlooms is a matter which must be speedily dealt with before they are scattered or destroyed. At Skansen, Stockholm and at Lyngby, near Copenhagen, a series of old farmhouses and cottages have been re-erected under state supervision to illustrate bygone manners and usages in regard to the toilers on the land. Barns and wagons, obsolete harness and discarded farm implements are set forth together with the furniture just as the old folk used them. This pictorial representation of bygone homesteads is to be commended. It might with advantage be

adopted in this country. The Crystal Palace would not be an inappropriate site for an open-air museum where representative farmsteads and cottages correctly fitted could be set up,—the stone cottage from the Cotswolds, the fen farm, the windmill from East Anglia or Sussex, the half-timbered farm from Cheshire or from Surrey, would be represented, or farther afield Connemara and Harris and Skye would contribute local types. The forgotten wooden plough, the spinning-wheel, the milking-pail, the leatheren bottle, the horn candle lantern, the ducking-stool, the stocks, the cider-press, and all the old-world objects endeared to lovers of rural life, would find themselves resuscitated and placed *in situ* as an object lesson, and a permanent record of the everyday lives of our forbears.

**The Potter's Tribute to Agriculture.**—The Staffordshire potter has provided many homilies in clay for the delectation of the collector. His inscriptions on ale jugs and cider mugs, to cheer the agricultural labourer after his day's toil, no doubt found a ready market in rural districts. They are delightfully English in character, most of them bear inscriptions, and have painted on them various implements of husbandry, such as the plough, the harrow, the sickle, the scythe, the flail, and so on. The following are some of the inscriptions found: "God speed the Plough"; "The Husbandman's diligence provides Bread"; "Success to all Farmers"; "Industry produceth



STAFFORDSHIRE JUG. SILVER LUSTRE

Decorated with wheat sheaf, flail, scythe, arrow and other agricultural implements



SWANSEA PLATE.

Transfer-printed in black, showing contemporary country costume

(At Royal Scottish Museum, Edinburgh.)

Wealth" ; " In God is all our Trust" ; " Plough deep while sluggards sleep, and you shall have Corn to sell and keep" ; " The Weather's fair, the Season's now, Drive on, my Boys, God speed the Plough" ; and on yet another example is found the lines :

Here's Success attend the Plough,  
And Success to the Fleece,  
May we be Taxed Less  
And our Commerce increase.

These types, some of which are dated, and having names of owners, for which they were made, are from 1780 to 1820. There is a very interesting example in cream ware made by Josiah Wedgwood, inscribed " William Murrey, 1791 ; God speed the Plough : Success to the grain returned." On this is represented a sheaf of wheat with scythe, and reaping hook, and sickle and harrow, and on the other is a plough with landscape. Josiah Wedgwood used to visit High Ridge Farm near Cheadle in Staffordshire, and the landscape represents this farm, of which the potter made sketches and had reproduced at Etruria. He presented the jug to his host William Murrey. Four years after this Wedgwood died.

Another jug (illustrated, p. 113), is silver lustre ware of a later date. It exhibits the corn sheaf, the flail, the rake, and the harvester's bottle on one side, and harrow, sickle, and mattock, on the other. These jugs, especially made for use in rural

districts, are peculiarly interesting by reason of the sidelights they afford of the use of old implements, many of which have become obsolete and others fast becoming so.

**Old Methods and Implements.**—Modernity is fast conquering agriculture. There are various types of hand tools formerly used in the harvest field, now rarely to be met with. The toothed sickle is obsolete, and specimens are not easily procurable. The fag hook is another partly discarded implement, it is broader bladed and squarer ended than the reaping hook, and was employed sometimes in the harvest field but more often in cutting hedges; a modified form of this is the bill hook still in use by hedgers and copse-cutters who make up the bundles of faggots or who prepare the wood for the hurdle maker. The reaping machine and steam binders have put most of these old-world tools on a plane where they have become as curious as the pike and halbert and the blunderbuss. The hand flail was used for threshing the corn on the floor of the great barn, and a winnowing fan turned by a handle by one man was in use to blow away the chaff, as the corn was riddled through a sieve by another man. The flail had two parts, each usually about three feet long. The handle is slightly thinner than the "swingel" or swinger. Both are made of oak or stout ash, each terminated by a leather thong and joined by a third thong of hide, as a hinge. The proportions of this primitive agricultural instrument vary



THRESHING CORN WITH FLAILS.

At Toome, co Antrim, Ireland



WINNOWING CORN

In the Mourne Mountains, Ireland

*Photos by W. A. Green, Belfast*

in different districts. In the illustration of threshing corn in Ireland the handles of the flails used are much longer than English types. The corn is threshed on a canvas sheet in this instance, and the accompanying photograph shows a patriarchal farmer by the mountains of Mourne winnowing corn by a process even more primitive than the hand fan in a barn. His sack of wheat is seen and his sheet of canvas. He is raising a sieve and the wind carries away the chaff, while the corn drops on his canvas.

The wooden plough has not been abandoned, it is used for potato crops, and an illustration shows an example from the Mourne Mountains, Ireland. The adjacent illustration shows a woman winding yarn, and a "colleen" at the spinning-wheel at Toome, county Antrim, Ireland.

We catch glimpses at first hand of the rural occupations of the peasantry and the conditions of those who toiled from the toilers themselves—from Burns the ploughman, from Hogg the Ettrick shepherd, from Bloomfield the "Farmer's Boy" of Suffolk, and from John Clare the Northamptonshire poet. It is Bloomfield who tells us of harvesting and draughts of home-brewed ale, where

Beneath some shelt'ring heap of yellow corn  
Rests the hoop'd keg and friendly cooling horn;

and these individual wooden kegs or harvesters' bottles are found with dates and initials of the former owners.

With homely pathos the author of *Rural Tales* tells of the old farm labourer, who bids his wife accompany him to the fair, telling her to stop her "humdrum wheel"; and further native touches of the countryside are besprinkled with old Saxon words and terms used in spinning.

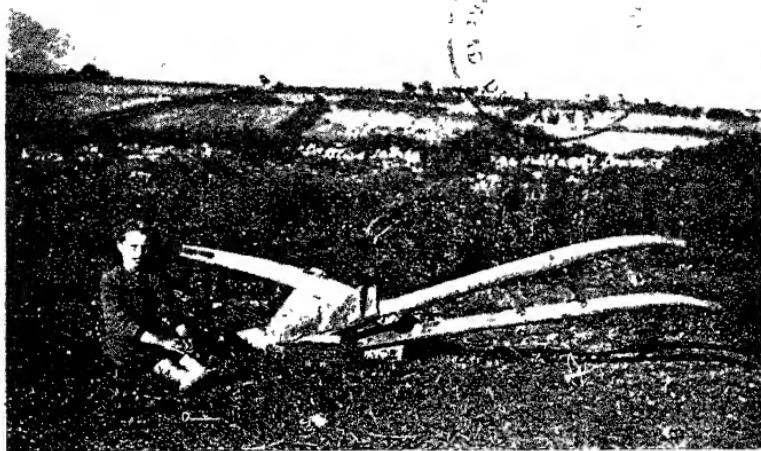
She straight slipp'd off the Wall and Band  
 And laid aside her Lucks and Twitches,  
 And to the Hutch she reach'd her hand  
 And gave him out his Sunday Breeches.

Dean Swift, with his biting wit, launched an epigram against one Stephen Duck, a thresher who had written verses and attracted the Queen's notice, who appointed him as keeper to her library at Richmond. The first two lines run :

The thresher Duck could o'er the Queen prevail,  
 The proverb says "No fence against a fawl."

If the literati of the day treated him similarly, there is little wonder that the unhappy thresher, after taking holy orders, fell into a melancholy state and drowned himself.

**The Eighteenth-Century Land Girl.**—Old engravings, especially those on a lower plane, deal with rustic subjects naturally; for instance the woodcut vignettes to Bloomfield's poems fall into no errors. The school of coloured prints designed for the boudoir made country folk impossible persons on the land, and more fit for St. James's Street and Hyde Park than Suffolk or



WOODEN PLOUGH

Used in the kingdom of Mourne, Ireland

MYRTLE  
STATE, LUMPHINI



SPINNING AND WINDING YARN

At Toome, co Antrim, Ireland

Devonshire. There is nothing racy of the soil as there is in many of the potter's productions which claim recognition, especially in transfer-printed ware, as depicting simple scenes of country life as they really were. There is in pottery little of the *dolce far niente* attitudes of would-be strayers into Arcadia, such as was Marie Antoinette and her mimic court, when they played in the demesnes at Versailles at being shepherds and shepherdesses.

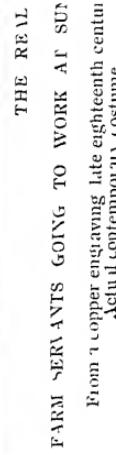
In the potter's idyll transferred from the copper-plate to the plate illustrated (p. 113), which is marked "Dillwyn, Swansea," we have the record of something actually true. The picture of the farm maids staying by the mill for a chat with the angler reflects the everyday life of the period. Such examples are the delight of collectors, who may rest assured that nothing is being done like them to-day. No potter's imagination to-day, seemingly, is fired by current events. The twenty-first century may turn to the illustrated magazines and journals if the paper has not crumbled into dust, but to the potter it cannot turn for a record of his day. There is something lacking in his artistic outlook.

A good deal of water has passed under London Bridge since August 1914. Ladies by birth have done the menial tasks allotted to those of humbler birth, not in some cases even attempted by the female peasantry in this country. We have seen the woman ploughman (one was adjudged best in a contest with the other sex), the woman

gardener, the woman farm-hand (lady pea-pickers and strawberry gatherers have always been with us). The hockey girl, the golf girl, the swimmer and the gymnast, have come into their own. A heavy van is skilfully driven through the London traffic by a woman driver. Women motor drivers are legion. Years ago, in the old horse-omnibus and hansom-cab era, it used to be said that a man who could drive through the London traffic could drive anywhere. How much more is that true to-day—and women have done this wonderful work. It is stupendous.

What has art to say on this fierce light which beats on all preconceived ideas of woman as a slender, fragile being upon which only zephyrs must blow? The school of realists have talked loudly. Futurists presumably are not concerned with the present. Cubists are enslaved by a fetish in technique. Apparently only the camera remains. Where are the plaques permanently recording the heroines who worked in the T.N.T. factories? Where are the statuettes of the women engine-cleaners, or where is the record in clay or in bronze of the aviator factory girl or the land girl?

Our eighteenth century bristles with war. In the days of George III England was at war with France, with Spain, with America. But from art records one might imagine it was "roses all the way." What Watteau depicted in his *Fêtes Champêtres*, the English painters and engravers reproduced with less



THE REAL

FARM SERVANTS GOING TO WORK AT SUMMER

From a copper engraving late eighteenth century  
Actu ill contemporary costume

COUNTRY LIFE

THE IDEAL.

THE HAYMAKER.

Fancy subject from an engraving by J. R. Smith after W. Lawrence, late eighteenth century. Idealised fancy costume



artistry. The illustration of "The Haymaker" engraved by J. R. Smith after W. Lawrenson is typical of so many pictures representing fashionable ladies playing at rustic occupations. As an engraving in colour it is worth ten pounds, as a comparison with the women of to-day it is worth nothing. The ladies of St. James's were depicted as wearing ball-room shoes when they went haymaking and were dressed in mock country attire. When the town ate into the country in the eighteenth century, it never left its town manners and town affectedness. "But Phyllida, my Phyllida! she takes her buckled shoon," to quote the greatest versifier on eighteenth-century whims. To-day we have many thousand Phyllidas who with brave heart and splendid physique have held the gate while their young husbands or their sweethearts have been at the front.

Collectors of eighteenth-century *objets d'art* should bear in mind the relations which then existed between town and country. Dr. Johnson dominated Fleet Street, but he did not represent England. Addison in his *Spectator* appealed to the town. Goldsmith only wrote his "Deserted Village" as a reminiscence of Ireland. It is necessary to remember that London, in spite of the eighteenth-century essayists, was not England, as we have, in considering French social history, to bear in mind that Paris is not France.

"Man Traps and Spring Guns.—English game preserves have been responsible for many ills.

Many a 'wild lad whose propensities for poaching were but the natural sporting instincts of youth, with no greater blot on his escutcheon than Will Shakespeare when he was haled up for deer stealing by Sir Thomas Lucy, has found himself *en route* for Botany Bay, to found a race of sturdy yeomen under the Southern Cross.

The old Game Laws besmirched the statute book. We catch glimpses of their loathing in verses by reformers such as Charles Kingsley, whose poacher's widow soliloquizes on the "Bad Squire":

There's blood on your new foreign shrubs, squire,  
There's blood on the game you eat,  
There's blood on the game you sell, squire,  
There's blood on your pointers' feet.

There is another side; whole villages became poachers: the shoe-maker, the baker, the sawyer, and even the constable. Village clubs were formed in the local inn, all sworn together to secrecy. Keepers were killed by gangs of men who avenged the taking of one of their number. Poaching became epidemic. Its repression occasioned a spirit akin to bolshevism in the villages. Although to buy a partridge was considered inferior to manslaughter, the crime was visited with the heaviest infliction of the law. The House of Commons collected evidence concerning the Game Laws and their application. The childish passion for sport in the country gentlemen promoted vice

in the peasantry, whose children had less to eat than the pheasants. "The game laws," says Sydney Smith, "have been carried to a pitch of oppression which is a disgrace to the country. The prisons are half-filled with peasants shut up for the irregular slaughter of rabbits and birds—a sufficient reason for killing a weasel, but not for imprisoning a man."

"Man traps and spring guns," was a half-obliterated inscription found painted on the boards at the entrance to many woods until quite a recent date. The same selfish clod-squires and county snobs attempt to close public footpaths in England nowadays. Many of these gentry have had to sell up and retire before a wave of democracy. The profiteer has now become the new lord of the manor without scruples and without aitches. A good deal of controversy waged over the practice of setting man traps and spring guns. Spring guns, it was asserted, were placed to give alarm to the keepers of the presence of poachers. That was the contention of those who set them. But they were frequently set to injure the person who haplessly exploded the charge of nails and other missiles. They were fired by concealed wires stretching through the undergrowth or bracken which released a spring. Such guns now unearthed are shown to have been camouflaged by being painted green. "There is a sort of horror," says a writer in the *Edinburgh Review* in 1821, "in thinking of a whole land filled with lurking

engines of death—machinations against human life under every green tree—traps and guns in every dusky dell and bosky bourn—the *feræ natura*, the lords of the manor eyeing their peasantry as so many butts and marks, and panting to hear the click of the trap and to see the flash of the gun. How any human being, educated in human knowledge and Christian feeling, can doom to certain destruction a poor wretch, tempted by the sight of animals that naturally appear to him to belong to one person as well as another, we are at a loss to conceive. We cannot imagine how he could live in the same village, and see the widows and orphans of the man whose blood he had shed for such a trifle. We consider a person who could do this to be deficient in the very elements of morals—to want that sacred regard for human life which is one of the corner stones of civil society."

Man traps were as deadly as spring guns. The teeth as shown in the illustration (p. 133) might inflict and often did a mortal injury. It was certainly an engine designed to maim the poacher. A later type was without spikes, but this was considered as more humane although it was calculated to break a man's leg if caught. These man traps were buried just beneath the turf and covered lightly with brushwood.

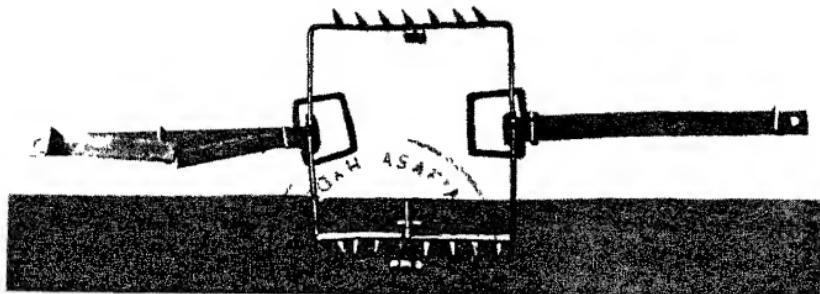
It was made a criminal offence under Act 24 and 25 Vict. cap. 100, section 35, "to cause to be set or placed, any Spring Gun, Man Trap, or other Engine calculated to destroy Human

Life or inflict grievous bodily Harm, with the Intent that the same or whereby the same may destroy or inflict grievous bodily harm upon a Trespasser or other Person coming into contact therewith." The penalty was penal servitude for three years, or any term of imprisonment not exceeding two years with or without hard labour. It was not made illegal by this Act to set any "Gin or Trap . . . with the intent of destroying Vermin," and a touch of humour is in another exception, "Nothing in this Section shall be deemed to make it unlawful to set or place or cause to be set or placed, or continued to be set or placed, from Sunset to Sunrise, any Spring Gun, Man Trap, or other Engine which shall be set or placed, or caused or continued to be set or placed, in a Dwelling House, for the Protection thereof." A man may therefore legally set man traps and spring guns in his drawing room or in his kitchen between sunset and sunrise. It is unlikely that this practice will at any time become fashionable. A very nice point arises as to whether the occupier of a flat or dwelling house on leaving the same during a summer vacation may set man traps or spring guns to protect his property. Presumably the law demands that he unset them at night and reset them during the period from sunrise to sunset. Another point arises as to what is a man trap. Is a bottle labelled whisky, but containing enough laudanum to poison a burglar (or housebreaker), a man trap in the eyes of the law? As it is an axiom that every good

citizen is presumed to know the law, everyone should know the law on this point. Does he?

**Buckinghamshire Bobbins.**—Collectors have found much to interest them in the English peasant-made laces, and there is something in the bobbin of pillow lace which appeals to the lovers of unconsidered trifles. Buckinghamshire, Oxfordshire, Wiltshire and Devon, have all had their centres of hand-made lace before the Nottingham looms with machine-made lace drove cottage industries to the wall, although to-day there is a revival of the old methods which promises permanent success. Then there is Limerick, with its hand-made lace made in the convents, still a green spot in modern lace making, and very delicate and beautiful are its designs.

The object of the bobbin, indeed its very origin, is to be unique. Every bobbin should be different from its fellow. As each bobbin is moved by the worker on the pillow to form the design, the eye must readily differentiate between one and another. To help out this idea some are thick, some are thin, and the turning varies in each, and to accentuate the intended differences a wire is affixed to the end with different coloured beads of various shapes and sizes. The group illustrated (p. 133) is of wood specimens. The little reel at the end to hold the thread is seen at the top of the bobbin. Many examples are of bone. These are not so commonly found, and they exhibit more intricate carving and decoration. Some of them are inlaid

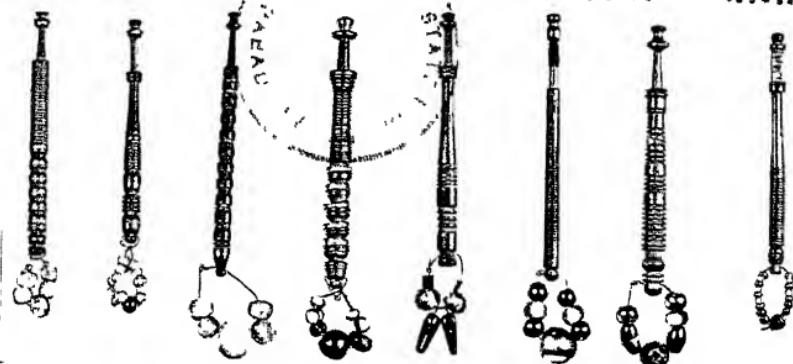


MAN TRAP

Formerly used in game preserves, and buried beneath tuft and concealed by brushwood to trap poachers. Their use made illegal in 1861, under a penalty of penal servitude for three years

(At Leicester Museum.)

MANUFACTURED  
STATE LIBRARY



BUCKINGHAMSHIRE LACE BOBBINS

Turned in wood and having glass beads wired to the ends

(In collection of Author.)

with pewter and bound with metal. Sometimes a fine small row of beads is wound around the bobbin in addition to those at the end. The Devonshire bobbins are rare. They have no beads, and are pointed in shape with stained mottled decorations.

Carved bobbins are not confined to England: there are French, mostly from Normandy, Brussels, Spanish, Portuguese, Italian and Maltese examples, which collectors have secured. Regarded from a collector's point of view, these English bobbins are poor relations of the Jacobean turned leg or the brass turned candlestick, the charm of which is that each individual turner followed his own fancy, and thus no two are exactly alike. He did this from caprice, but the bobbin turner did it aforeshortened, for a very definite purpose.

**Old Brass Amulets on Horse Harness.**—The designs on the old brass ornaments worn by draught horses have an archaeological interest not generally known. Among the devices may be traced some which are associated with old religions and pagan practices long before the Christian era. The old brasses treasured by English carters are heavy in weight and are of cast brass hand wrought. A set consists of a face brass hanging over the forehead, two ear brasses to hang behind the ears, three brasses each side of runners at shoulders, and from six to ten brasses affixed to the martingale which hangs down the front of the breast. Only a cart horse

could bear the weight, some six pounds, and only on gala days, such as May Day or at a fair or show or horse parade, does the carter use these ornaments in their entirety. It is curious that they are, and many have been for generations, the property of the "carter," and not of the farmer or employer.

Country farm horses going to market to the country towns were dressed with these "face metals," and a team had "latten bells," three or four bells in a set. These were affixed in a leather hood above the collar. Their use was to notify their approach in a narrow lane, where there was only room for a single team.

Above the horse's head is a small brass ornament called a "flyer"; these are replicas in miniature of the larger brasses, and swing to and fro glittering in the sun. In Denmark this ornament above the horse's head is called a "blinker," as it twinkled and glittered, and is usually silver. Its use was confined to the nobility, persons of lesser degree were not allowed to use it. Here is an instance of horse ornament indicating the rank of the owner; possibly the usage grew into the additional decoration of a cockade for the coachman as a mark of distinction.

In regard to the collection of brass amulets, it is useless to pay much attention to modern thin brasses stamped out by the dozen. More often than not they have the trade symbol of some brewery company or some hackneyed design which has nothing to do with the archæological

side of the subject. But sometimes unwittingly, the modern maker still follows on in his sixpenny brass disc an old-world design of which he knows nothing. His copy may follow some original form which has been degraded and debased by its migration across the world for a thousand years.

Among the brasses found are symbols connected with man's worship of the sun and the moon, and found in Hindu mythology as being attributes of the Vedic or Puranic gods, or Buddhist signs. The religious symbols common to different races of mankind have not independently originated among them, but have, for the most part, been carried from one to the other in the course of migration, commerce, and conquest. The more notable of these symbols were carried over the world in the footsteps of Buddhism. Many of these can be traced to the Aryan sun-worshippers of Western Asia or to their earlier origin in Assyrian, Chaldean and Egyptian cults, the worshippers of Baal and of Moloch.

The trisula, the winged globe, the *gammadion* or *svastika* are well-known forms. The eight Buddhist emblems of happy augury are the wheel enveloped in flames, the conch shell, the state umbrella, the canopy, the lotus flower, the vase, the pair of fish, and the endless knot.

The lotus flower has travelled far, and may be found in various forms since its first conception, with its seven petals representing the seven divi-

sions of the earth. It is the origin of the *fleur de lys*.

In regard to the amulets used as a protective against the Evil Eye by Brahman priests, a collection of mantras and yantras were exhibited some years ago by a Brahman scholar who obtained them from the priests of his religion. These are reproduced in the *Journal of the Bombay Anthropological Society*, 1888. There are eighteen methods in use by the Persians to avert or neutralize the effects of the Evil Eye. There are four distinct methods of treatment for those who are supposed to have been "overlooked" which are used in the Konkan. The Brahman amulets and signs include crescents, intersecting squares making an astroidal figure of eight points, triangles intersecting with square giving an outline of eight points and a star of eight points. It seems some have been so curious as to note that the times when the stroke of per-  
cussion of the Envious Eye does most harm are particularly when the person envied is beheld in glory and triumph. Thus it was that Krishna is shown as wearing a tiger's claws (a crescent) around his neck during infancy. The same thought is not absent from the Bible in regard to envy and desire of acquisition being synonymous with the "overlooking" another. "He that hasteth to be rich hath an evil eye" (Proverbs xxviii. 22).

We find the triangle, the heart, the hand, and the crescent moon, are constantly repeated in ornament relating to amulets and designed to

ward off the Evil Eye. The horse-shoe is still used as a protective charm. The Vaishnavas who worship Vishnu, the god of water, employ symbols having the apex pointed downward, the property of water being to descend. So a horse-shoe with its *points* upwards or the crescent moon with its points upwards relates to water. The votaries of Siva, fire, used the same emblems but with the apex upwards, since the property of fire is to ascend. A horse-shoe with its *points* downwards is a charm against the sun or against fire.

Brahma, who is both water and fire, bears on his images these marks combined.

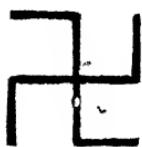
Such sectarial marks are painted by the Hindus on the forehead, arm, and breast in red, yellow, black, and ashen white.

Various geometric representations of the sun in circular form with radiating bars, often with the outer edge set with crescents representing the moon, has been used from earliest times as a protective charm in primitive mystic faiths.

"A bronze disc, covered with gold foil, found in Denmark, and dated by Dr. Sophus Müller as being 1000 B.C., verifies the ceremonial connexion of such discs with sun worship. This disc, 6 inches in diameter, together with the figure of a horse, are mounted on a model carriage (Illustrated p. 141.) The disc has a central boss with ten circles around circumference, and the outer edge has triangular ornament. Examples of similar sun discs have been found in Ireland."

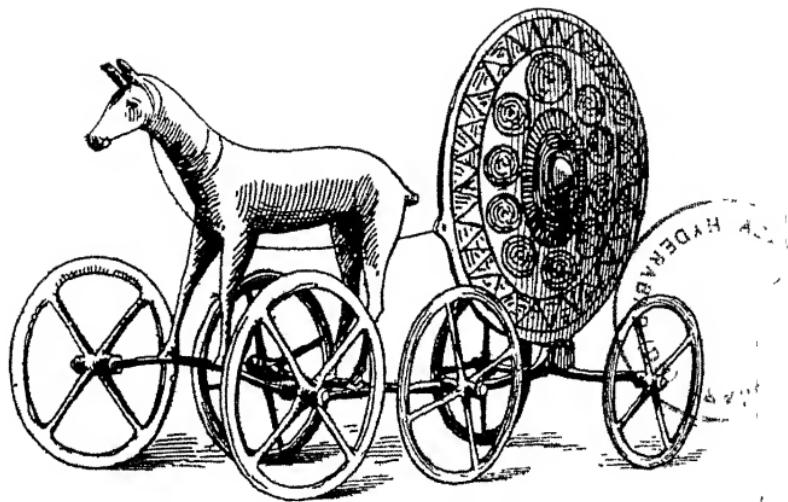
In view of the convincing proofs of the extraordinary migration of symbols and their use as charms, not only for decoration on the person, but similarly on yaks and camels and horses, it should not be surprising to find brass ornaments worn as charms on horses still retain some shadowy resemblance to their prototypes, though "soiled by all ignoble use."

We trace the lineage of one, the *tri-skelion* or, as it is familiarly known, "the three legs of the Isle of Man." It is borne on the arms of several old English families, in all probability being first introduced into this country by some crusader returning from the East by way of Sicily. It first appears on the coins of Lycia about 480 B.C., and then on those of Sicily where it was adopted by Agathocles 317 B.C., but not as the land of the morning, midday and afternoon sun, but as the land of the three capes Trinacria, the ancient name



of Sicily. But the *tri-skelion* of Lycia is made up of three cocks' heads, a proof that in the fifth century before Christ the harpy, a bird exclusive to India, had reached the Mediterranean.

But the *tri-skelion* is but a modification of the *gammadion* or *svastika* of the Hindus. This was long believed to be a sun symbol, and the supposition was confirmed by the finding of a coin of the ancient city of Mesembria in Thrace stamped with a *svastika* bearing within its open centre an image of the sun, Mesembria meaning the city of Mid-day.



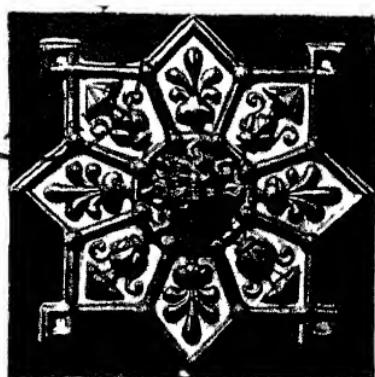
HORSE AND SUN DISC, MOUNTED ON MODEL CARRIAGE.

Bronze Age, about 1000 B C

Disc (6 in. diameter) covered with gold foil Found at Tjundholm in Zealand, Denmark

Ceremonial object Disc exhibiting symbolic ornament in connexion with sun worship.

*Reproduced by permission from "British Museum Guide to the Antiquities of the Bronze Age"*



SPANISH LUSTRE TILES

Decorated in colours Exhibiting derivative symbols in geometric form found in Assyria ancient Egypt and Mexico relating to mystic rites of sun worship and

The *gammadion* or *svastika* has travelled farther than any other symbol. Count Goblet d'Alviella, one of the most learned authorities in Europe on the subject, traces it back to the Troad as the cradle of its birth some time anterior to the thirteenth century B.C. It passed to Thibet and Japan, to China, Persia, North Africa, France, Germany, Scandinavia and the British Isles. It was known in India and Sicily between the third and fourth centuries B.C., and in Asia Minor and Greece between the sixth and twelfth centuries B.C.

In the examination of the specimens found of old brasses used up to within recent years as horse amulets, the indications given of the origins of such symbolic and talismanic ornaments may prove useful in identifying some of the types and establishing a relationship between their present debased form and their prototypes.

In regard to Moorish ornament and its geometric character as found in Hispano-Moresque tiles, the influence of earlier symbols is very evident and their adoption in the brass horse amulets is distinctly traceable. The lion as shown on one tile is still used in horse amulets ; in this tile the lotus flower form and an adaptation of the vase still remain—both Buddhist emblems. In the other tile the two interlaced equilateral triangles enclosing the circle are similar to the sectarian marks used in India relating to Brahma.

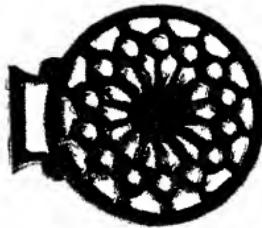
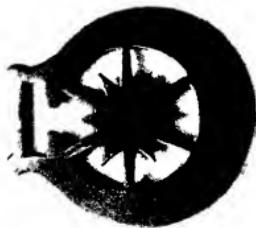
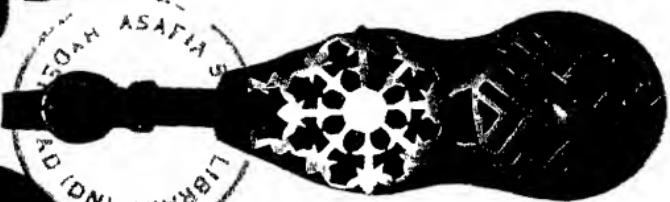
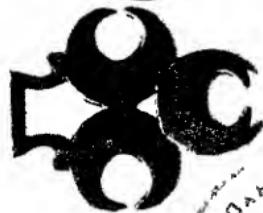
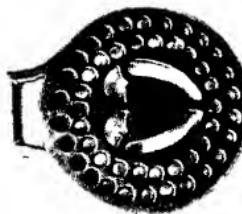
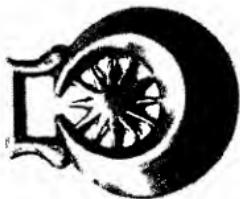
In connection with Buddhist ornament and decoration it would be interesting to trace the

effect on Mexican art of the influence of the introduction of Buddhism into Mexico by Chinese missionaries in the fifth century A.D., where it flourished until the thirteenth century when it was extirpated by the Aztecs.

The study of the old horse brasses may induce the collector to pursue his researches further and collect other amulets of various countries and ages which are supposed to defeat the Evil Eye. The superstition regarding the Evil Eye is widespread. The belief is based on three ideas. There is the old Herodotean doctrine of Nemesis. Too much good fortune precedes ill fortune, or in the old adage expressing the same idea, "Pride goeth before a fall." Thus it has come to be friendly admiration is dangerous. It is perilous to express admiration of a Hindu child; even in the Highlands of Scotland such expressions are not welcomed. Possibly the root idea lying behind this is that undue admiration of success or of wealth or of beauty is not unaccompanied with envy, and with that "hatred, malice, and all uncharitable-ness" follow.

Then there is the definite Evil Eye, when a person has no scruples in regard to expressions of admiration, but exhibits open and hostile envy, and the object of his hatred is said to have been "overlooked."

There is yet a third form, especially noteworthy as being strongly believed in in Italy. This may be said to be the involuntary Evil Eye. The



possessor causes misfortune to himself or to his family. It is his fate, he cannot help it. He is a *jettatore*. In Theophile Gautier's romance, *Jettatura*, the *jettatore* ruins everyone he cares for, and finally plucks out his own eyes. Alexandre Dumas in his *Le Curricolo*, mostly about Naples, has a chapter on *la jettatura*.

This idea is another form of the Eastern idea of unlucky men; in the *Arabian Nights* we have instances of this.

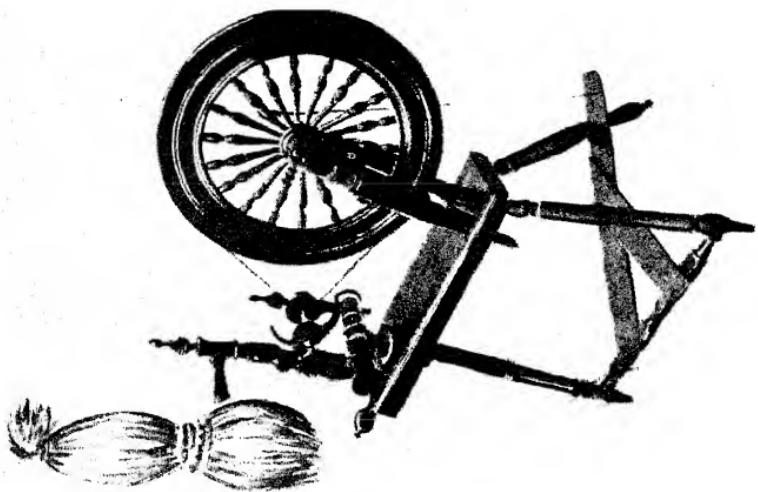
Such is the Evil Eye and the beliefs associated with it. As the bane was believed to exist, so the antidote was accordingly found. Hence the firm adherence to amulets to ward off the Evil Eye. Apart from a ritual of gestures and signs, there were actual ornaments worn as amulets. The Neapolitan hangs horns, crescents, hands, and other objects on his watch-chain. An Armenian girl, when conversing with the writer, was toying with a dirty piece of bone which after enquiry turned out to be a human toe bone, as a charm against the supposed Evil Eye. In the Claddagh, near Galway, a woman snatched up her child and hid her from the gaze of a companion of the writer. Tea was offered to the writer, but the supposed possessor of the Evil Eye was refused admittance.

An amulet is usually some slight work of art; it attracts the Evil Eye to itself, and acts as a non-conductor or repellent. Eyes painted on early ships, or eyes of porcelain, are related to the same belief. Crescents made of boar tusks are

ornaments of horses in Turkey and the East. In the illustration of a Hindustanee playing card (p. 185), this crescent is clearly shown as an ornament above the horse's head. In Southern Europe two brazen flags swing over the horse's back or a small swinging disc as a crest ornament in crescent-shaped frame. These debased symbols of horns and crescents suggest the Babylonian disc, the flaming weapon of the god Merodach, the disc and horns on the head of Isis.

**The Spinning-Wheel.**—The evolution of the spinning-wheel and a comparison of the various types used in different countries covers a wide area both in regard to time and place. The spindle and distaff were the precursors of the wheel. The distaff was a rod from which the flax was drawn when spinning. The spindle was a stick some twelve inches long with a notch at one end and having a "whorl," a circular stone or bone through which the spindle was thrust. This enabled it to be whirled between the fingers and thumb—the earliest and most primitive method of spinning. It has been employed to spin goat's hair or sheep's wool, or vegetable fibres such as flax, or cotton, or hemp.

For the particulars embodied therein concerning spinning-wheels, the writer is indebted to the Catalogue of the Horner Collection of Spinning-Wheels and Accessories, exhibited at the Belfast Municipal Art Gallery and Museum. This unique collection was made by Mr John Horner of Belfast, and presented by him to the Belfast Museum, the donor having made a special study of spinning-wheels.



IRISH SPINNING WHEEL.

At the Belfast Art Gallery and Museum.  
(Reproduced by permission.)



DUTCH WOMAN AT SPINNING WHEEL.

From an old print after painting by Caspar Netscher.

This is real hand-spinning. The next stage was the invention of a wheel to turn the spindle mechanically by means of a handle. A later device was the addition of a treadle so that the hands were released. Further additions were the use of two or more spindles, some Russian examples have four. In regard to both of these stages of invention—the use of the wheel, and the amplification of the wheel by the treadle—the peasant women of certain countries have refused to adopt them. To-day the Italian woman, particularly of Southern Italy, prefers to use the old method, presumably because it enables her to carry on her spinning where she likes without being encumbered by a wheel. In Lombardy, Piedmont, and Tuscany, wheel-spinning is carried on side by side with this older form.

The Eastern type of wheel has ~~its~~ framework resting on the ground, as the spinner sits in oriental fashion cross-legged. But the Chinese wheel in common use has a treadle used by a second operator, and there are three spindles.

European examples, whether with treadle action or not, are raised from the ground as the spinner sat at her work or sometimes stood. The picture by Caspar Netscher, who died at the Hague in 1684, represents a Dutch peasant woman spinning. This shows her seated and using the treadle. The flax is seen being guided by her left hand from the distaff to be twisted on the whirling spindle

A type of French wheel, termed the Picardy wheel, has no treadle action. Louis Crommelin came to Ireland and endeavoured to introduce this form from his native Picardy. His contention was that by its use "a more evenly twisted yarn was produced; for if an entanglement of the flax occurred both hands were necessary to release it, thus the wheel of necessity stopped, while if a treadle motion were used the foot might still ply the treadle and overtwist the yarn. The Irish women refused to use this Picardy wheel."

The low Irish wheel, as it is called, is really the "Dutch wheel." It is also called the clock wheel. It was introduced into Ireland from Holland by Strafford. Collectors are usually interested in spinning-wheels which have an artistic appearance. This Irish wheel has always appealed to them. It was in vogue in the great days of flax spinning.

    Show me a sight  
     Bates for delight  
     An ould Irish wheel  
     Wid a young Irish girl at it.  
     Och ! no ; nothing you'll show  
     Aquals her sittin'  
     And takin' a twirl at it.

In consequence Irish spinning-wheels are prized. As Ireland held the first place in the three kingdoms in hand flax spinning, she takes the lead to-day in modern mechanical flax spinning in the world.

The Irish long wheel, the "muckle wheel" of Scotland, and the "great wheel" of Wales, may

be considered to be one type, not materially differing from the Asiatic wheels in mechanism. There is yet another Irish wheel called the "Castle wheel," probably from its shape; it is a type peculiar to Ireland (the title has no political significance). Its stout framework encasing the wheel gives it rigidity. It is used mainly in Antrim and Donegal for the spinning of wool, hand flax spinning having ceased.

The spinning-wheels used in the Highlands of Scotland are slightly smaller than the low Irish wheel and of Dutch type, possibly derived from Irish examples.

An English wheel for spinning flax is rare. Wheel-spinning in England was mostly confined to wool. These wheels, as in Dutch and German prototypes, employed the treadle action.

In France, Cambrai wheels are still used in making by hand yarns of finer texture than in spinning mills. The material used for cambric handkerchiefs and delicate linens is produced by this French hand spinning-wheel. It is advanced that the workers who are in humid cellars can by reason of this atmosphere produce fine yarns.

There is a series of twelve engravings done in 1791 by William Hincks, showing the various processes of linen manufacture in Ireland from the sowing of the flax to the exportation of the boxes and bales from the Linen Hall, Dublin. These prints are reproduced in *A Short History*

## 154 BYE-PATHS IN CURIO COLLECTING

*of the English People*, by J. R. Green (Illustrated Edition, 1893, vol. IV). Hincks was an Irish painter who came to London in 1780. Some of his portraits and miniatures were exhibited in the Academy. He did a series of illustrations for *Tristram Shandy*.

There are other types of spinning-wheels, from Saxony, Bavaria, the Black Forest, Wurtemberg, the Austrian Tyrol, Bohemia, Switzerland, and Hungary. Many of these wheels exhibit clever mechanical devices, and one noticeable feature is a separate distaff, which has three joints and can be taken apart. In height this is about five feet in some examples, and is attached to a separate tripod stool.

## IV

# OLD FANS AND PLAYING CARDS

Oriental Fans

Italian, Spanish, and Dutch Fans

French Fans

English Eighteenth-Century Fans

The Modern Fan

The Fan Mounts of Charles Conder

Early European Playing Cards

Oriental Cards

Fifteenth-Century Cards

Seventeenth-Century Cards

Modern Pictorial Cards

## CHAPTER IV

### OLD FANS AND PLAYING CARDS

Oriental Fans—Italian, Spanish, and Dutch Fans—French Fans—English Eighteenth-Century Fans—The Modern Fan—The Fan Mounts of Charles Conder—Early European Playing Cards—Oriental Cards—Fifteenth-Century Cards—Seventeenth-Century Cards—Modern Pictorial Cards.

IT is obvious that the fan originated in the East: it may have been in its embryo stage only a palm leaf or a feather, but its necessity in a tropical climate brought it into being in remote ages. The heat and the flies demanded a protective draught. The illustration of the king on an old pack of Hindustanee playing cards (p. 185), shows his fan-bearer behind him with a whisk.

In regard to European fans they were in common use in Italy in the time of Thomas Coryate, contemporary with Shakespeare and Ben Jonson, who, in his *Crudities* relating his travels, gives a picture of the prevalence of the fan in Italy:

“Here I will mention a thing, that although

perhaps it will seeme but frivolous to divers readers that have already travelled in Italy, yet because unto many that neither have beene there, nor ever intend to go thither while they live, it will be a meere novelty, I will not let it passe unmentioned. The first Italian fannes that I saw in Italy did I observe in this space betwixt Pizighiton and Cremona : but afterwards I observed them common in most places of Italy where I travelled. These fannes both men and women of the country doe carry, to coole themselves withal in the time of heat, by the often fanning of their faces. Most of them are very elegant and pretty things. For whereas the fanne consisteth of a painted piece of paper and a little wooden handle ; the paper which is fastened into the top, is on both sides most curiously adorned with excellent pictures, either of serious things tending to dalliance, having some witty Italian verses or fine emblems written under them ; or of some notable Italian city, with a briefe description thereof added thereunto. These fannes are of a meane price, for a man may buy one of the fayrest of them for so much money as countervaileth our English groate."

But in spite of Coryate's records we know that Queen Elizabeth had twenty-seven fans in her wardrobe, one of which Sir Francis Drake gave her of red and white feathers with gold handle embellished with pearls and diamonds. Another was a gift from the Earl of Leicester, with the device of a lion rampant with a white bear muzzled at its

foot, in token of his complete subjection to his royal mistress, his cognizance being a bear.

It was this whimsical eccentric who introduced the fork into England from Italy. Apparently the Italians were the only people who used a fork. Coryate speaks of it as a novelty: "so that whatsoever he be that, sitting in the company of any others at meale, should unadvisedly touch the dish of meat with his fingers from which all at the table doe cut, he will give occasion of offence unto the company as having transgressed the lawes of good manners."

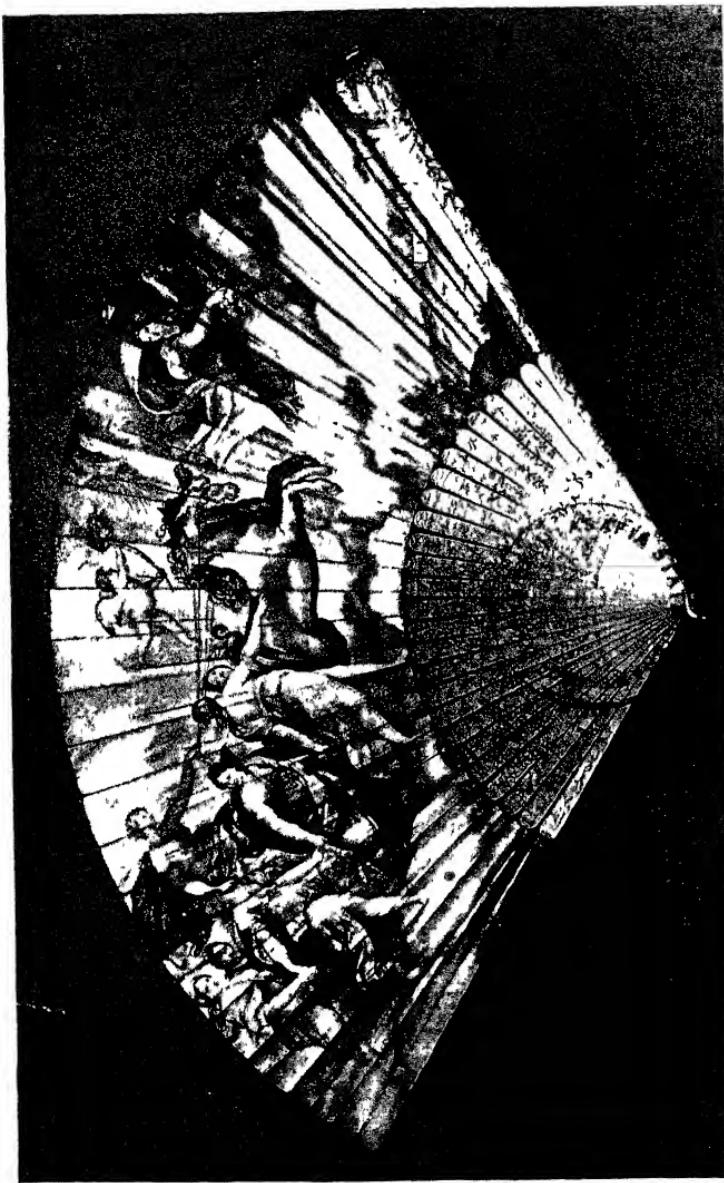
It was Jonas Hanway, another traveller, who popularized the umbrella in England in the eighteenth century. Women used umbrellas before Hanway's day, but he set the fashion for men. The fork, the fan, and the umbrella have remained, but the muff, used by men as well as women in the seventeenth century as shown by Hollar's etchings of the time of Charles I, has been yielded to the gentler sex. There is no reason to suppose that the fan was ever used by men either in France or in England, *L'éventail, c'est l'épée de la femme.*

**Oriental Fans.**—The oriental fan, particularly the Chinese, is rich in carving—carving that the European can only marvel at, and dare not try to imitate. Among the Chinese fans there are some of the finest sandalwood faultlessly carved. Others of ivory are pierced with figures of animals or birds, or minutely carved with delicate lace

pattern in fine open work. Others again have figure subjects, pagodas, and bridges, and trees with the *prunus* bloom, the willow tree, and the doves, and tiny figures suggesting the lovers in the story attached to the willow plate.<sup>6</sup> Some Chinese fans have only the guards and sticks of ivory, whilst on the body or mount of fine silk is painted groups of Chinese in brilliant costume with gloriously decorated symbolic vases in the scrolled corners. The highly decorative feathers of the argus pheasant are sometimes used with tortoiseshell guards.

**Italian, Spanish, and Dutch Fans.**—Italian fans exhibit a brilliance of colour and are elegantly designed and painted. Some of the most illustrious artists have painted fan mounts, and often they have jewelled studs to fasten the sticks and guards together. With so fine a gallery to draw upon, it is not to be wondered at that the Italian fan maker often reproduced famous pictures on his mounts. The Italian fan illustrated (p. 161) has the sticks and guard of carved ivory. The mount is kid and is painted in water-colours with a copy of the *Aurora* of Guido. In date this is about 1770. <sup>6</sup>

The character of a nation is most certainly to be traced on its fans. Spanish fans nearly always depict some love incident—a lover languishing in the moonlight, singing a canzon to his lady love, while accompanying himself on the mandoline, or there is a fierce matador standing in picturesque



FAN

Italian About 1770

Painted in water colours on a kid skin mount representing Amor after the picture by Guido

(At the Victoria and Albert Museum)

attitude awaiting, sword in hand, the oncoming of a maddened bull; or a troop of merry-eyed peasant girls grouped around some old Moorish fountain or well-head. Many Spanish fans are merely the elaborate programme of some state bull-fight, adorned with the portraits of both the bulls and the fighters, and used only once.

Some very pretty canal subjects are found on old Dutch fans. Quaint Flemish scenes by the side of blue canals with trawlers and old-world craft. Other Dutch fans are of horn pierced and stained saffron colour. The Dutch genre subject and the seascape are well represented on the fan mount. There are miniature sea views with sand-banks and sailors and fishing boats, long banks of dark clouds and grey angry billows, such as Van de Velde loved to paint the Zuyder Zee, or quiet inland scenes and quaint old churches and gable roofed houses beside placid canals, where the rising moon throws a mysterious blue glimmer over the trees and the reeds and the windmills, and the sleeping hamlets—having the dreamy reposefulness of Van der Neer.

**French Fans.**—The French fan is the queen of fans. The artistry that has gone to embellish these trifles has raised them to a pinnacle of magnificence equalled only by the snuff box of the same era. Many of them represent pastorals and revels and masquerades from the brush of Watteau Antoine, when he was "Painter of Gallant Feasts to the King." The splendour of the French court, its

gaiety and *insouciance*, is reflected on the fan mount. Madame de Sevigné lives again in these fluttering leaves. The Vernis-Martin fan she sent to her daughter, as recounted in her *Lettres*, representing Madame de Montespan as Venus at her toilet, surrounded by her attendant goddesses, was exhibited in London a century afterwards, having survived the Revolution. It was a time in France when the sceptre of woman was a power at court. *L'éventail plus puissant commande même aux rois.* Projecting himself into those days of the pomps and vanities of *Louis Quinze*, Mr. Dobson writes his Ballade "On a Fan that belonged to the Marquise de Pompadour" which commences :

Chicken-skin, delicate, white,  
Painted by Carlo Vanloo,  
Loves in a riot of light,  
Roses and vaporous blue;

Hark to the dainty *frou frou*!  
Picture above if you can,  
Eyes that could melt as the dew,—  
This was the Pompadour's fan!

When Marie Antoinette, "glittering like the morning star, full of life and splendour and joy," held her mimic court at the Trianon on the green pleasaunces of Versailles and played at Arcadian simplicity, the fan mount held the mirror to these naïve frivolities. There was no thunder in the air yet. No peasants with blood-red pikes held aloft the heads of aristocrats. M. Guillotine had not perfected his invention. The Bastille was

bathed in quiet sunshine, no starving mob threatened its stone-bound fastnesses. But there were omens even on the fan mount.

There were other fans which told another story. The fan had become popular up and down France. These were not of Dutch paper such as etchers used, nor vellum, nor fine silk, they were of plain coarse paper with plain wooden guards. On these mounts were printed lampoons in verse, with irony such as only the Gallic pen can produce. Political lampoons and satirical caricatures made the fan a vehicle for the record of current events, it resembled the pack of playing cards in this respect, and the potter's clay was another vehicle for disseminating propaganda. The Rouen Museum shows a collection of such plates.

The fashionable court fan depicted gay shepherds playing on the lute or kneeling at the feet of their mistresses, who with dainty ribboned crook and slim tightly laced bodice and pink frock are seated on green hillocks, archly trifling with their adorers.

**English Eighteenth-Century Fans.**—It is Addison, in his *Spectator*, who humorously suggests that at the opera or at the playhouse those of the fair sex who oppose the designs of the Pretender might arm themselves with "certain fans of a Protestant make," which would contain pictures and designs of a more or less satirical nature, exposing the errors of the Church of Rome, so that by opening them in the faces of the opponents

of the established government, they might show them the errors they were contending for. "As every lady will of course study her fan," continues the essayist, "she will be a perfect mistress of the controversy, at least in one point of Popery; and as her curiosity will put her upon the perusal of every other fan that is fashionable, I doubt not but that in very little time there will be scarce a woman of quality in Great Britain who would not be an overmatch for an Irish priest." Whether any of the Whig ladies who frequented Holland House, or who fluttered down the galleries of Hampton Court, adopted this fashion in fans we do not know, as time has not always dealt with an equal hand with trifles such as these of generations long since passed away. The toys of the children of Herculaneum and Pompeii have been preserved to posterity, but many of the fans of the eighteenth century are gone for ever.

It was not, however, till 1709 that the Company of Fan Makers was incorporated by letters patent from Queen Anne. English fans display considerable art and are eagerly sought after by collectors. Angelica Kauffmann has left several examples of her delicacy in the art of decorating the fan mount. There is one from her brush at the Victoria and Albert Museum. The subjects of many of the fans of the English school are taken from old plays. "The Merry Wives of Windsor," "The Merchant of Venice," "A Midsummer Night's Dream," "Romeo and Juliet" are fre-



THE HONOURABLE MRS. GRAHAM.

From the engraving by R. Graves after Gainsborough's picture in the National Gallery, Edinburgh, showing the use of the single ostrich feather as fan

quently found on the modern English fans. English sports, maypole scenes, and village-green revelries are favourite subjects. Scriptural scenes, bearing, it must be admitted, more or less on amatory subjects, were often employed for fans which were intended for use in church. This practice continued until the nineteenth century, and the old high-backed pew was a convenient screen, as shown in the illustration (p. 175). A writer in the *Gentleman's Magazine* in 1753 complains against the fair sex for their abuse of fans in church. He declares he saw displayed by a row of ladies while kneeling at the communion table fans which exhibited the following subjects—Meeting of Isaac and Rebekah, Joseph and Potiphar's wife, Darby and Joan, Vauxhall Gardens, The Judgment of Paris, Harlequin, Pierrot and Columbine, The Rake's Progress, and others.

Among the unmounted fan leaves at the Guelph Exhibition in London in 1891 were the following : Trial of Warren Hastings, 1788, with view of House of Commons ; Porto Bello, taken by Admiral Vernon, 1739, an engraved view uncoloured ; "The Sentimental Journey" of Sterne, 1796, with three medallions showing incidents in the story ; Bartholomew Fair, 1721, with view and history of the fair ; Ranelagh, with engraved view of rotunda ; The Harlot's Progress, after Hogarth ; together with fan mounts having portraits of royalties or statesmen.

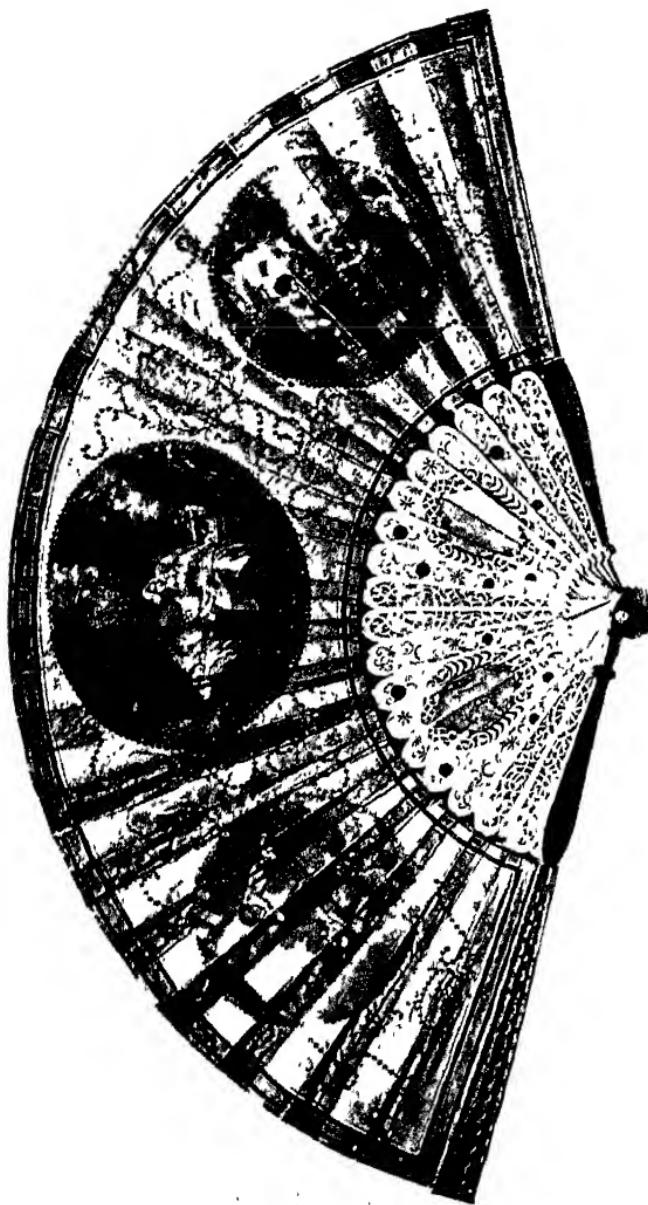
The mounted fans of the same period included

St. James's Park, 1741, coloured engraving; Nelson and Victory, 1798; A Dance Fan, 1793, with airs and directions for dances; A Church Fan, 1796, with Lord's Prayer, Ten Commandments, etc.; A Chapel Fan of same date with hymns and psalms; and a Balloon Fan.

An interesting English fan of the opening years of the last century is illustrated (p. 171). The mount is silk, printed in colours on satin with a figure group of women and children after Fragonard, the other groups show Cupids forging and sharpening arrow heads. There are spangled wreaths and medallions in imitation of Wedgwood's jasper ware. The sticks are carved ivory and the guards pierced steel with jewelled studs. This is imitative and meretricious as a work of art, but is interesting as representing the period.

The portrait of the Honourable Mrs. Graham after Gainsborough shows that the feather fan was fashionable in the eighteenth century. Later in the middle nineteenth century, when Japanese art was worshipped as something surprisingly new—an influence that more than tinctured Whistler's work, and that cast its spell over Aubrey Beardsley—a palm leaf and Japanese paper fans were the vogue. The illustration on page 175 shows a lady using the former type of palm leaf with a handle and tassel.

Connoisseurs of fans may approach the subject from different standpoints. They may admire colour and decorative effect and collect just what



ENGLISH FAN

Early nineteenth century  
With silk mount with medallions printed in colour on satin. Centre panel after Fragonard. The others representing Cupids sharpening arrows. Carved ivory stick with pierced steel guards and jewelled studs

(*At Victoria and Albert Museum.*)

appeals to their taste in this respect, confining their attention to the particular school whither their fancy may lead them. They may generalize and select typical Chinese examples, an old Japanese fan or two, and typical specimens of certain European schools. They may attain to the highest flights of fan-collecting by searching Europe for the finest specimens of the French fan of the Louis XV and XVI periods when the art was at its zenith, when Lancret and Boucher, and other court artists painted fan mounts, and Martin with his celebrated varnish added that tone to the delicate pencil work of his contemporaries which has won him everlasting renown. Perhaps, however, the collector of fans eschews a pretence to art instincts and leans to the subject on account of its attraction as providing contemporary records of costume of fashion, of gaiety and frivolity holding the mirror to a dead age.

• He may endow them with a human interest; above these fans “soft eyes looked love to eyes which spake again,” and fluttered the fan not more quickly than the little heart beat behind it. A fan, the disciplinary wand of the schoolmaster at Tokio that has corrected, maybe, a Hokahasi or a Togo, is as worthy of contemplative reverie as one over which Sarah Churchill has ogled, or another behind whose ample mount the incomparable Mrs. Jordan may have yawned away the hour of my Lord Bishop’s sermon.

• The collector, in any case, will be interested in

a few facts regarding his hobby. Technically a fan consists of two parts, the mount (*la feuille*), and the sticks (*la monture*). The stick is composed of a number of blades (*brins*) which when closed are folded between two outer guards (*panaches*), and in counting the blades it is usual to exclude these two. The shoulder (*gorge*), is the height of the fan from the lower edge of the mount to the end of the handle (*la tête*), through which passes the pin (*rivure*) which joins the parts together and enables the fan to open mechanically. The shoulder of the guard juts out and tapers down to the end of the fan. This shoulder and guard is one piece, and is of ivory, or tortoiseshell, or wood, and is capable of receiving various kinds of rich carving or decoration. The blades also receive elaborate ornament; they may be wide apart or close together according to their width, and at varying periods are of differing numbers. The length of these blades, which corresponds with the length of the shoulder, determines the depth of the mount. Sometimes the guard has been deeper than the mount, and the latter is a narrow lunette capable of circumscribed decoration. Fans of the Louis XVI period have from eighteen to twenty-one blades, on opening they present a close surface of richly decorated ivory or *vernis-martin*, or tortoiseshell, decorated with jewels or having gold and silver inlay. Usually these fans are bold, the shoulder is short and the mount occupies a full half-circle. Other fans of



LADY WITH FAN

From an engraving by J. Thomson after a drawing by C. R. Leslie,  
R.A., showing palm-leaf type of fan with long handle and tassel.  
Date about 1850.



THE FAN USED IN CHURCH

In an engraving by C. Heath after a painting by Jenkins,  
"The Squire's Pew." Date about 1830

the same period had no mounts but were composed of the stick only. This style was termed *éventail brisé*. In the reign of Louis XV the blades were eighteen to twenty-two in number and were wider apart, being made narrower. A later fashion raised the shoulder, about 1720, and less space was given to the decoration of the mount. Fans of this period no longer opened to the full half-circle. In the reign of Louis XVI the fan again opened to the full half-circle, and the blades were twelve, fourteen, sixteen, or more in number. The exact knowledge necessary to follow these changing modes is essential to the connoisseur of old French fans. Sometimes a part of a mount is missing and the fan restored, or a blade removed; obviously in such cases the extension of the fan has been lessened from its original dimensions.

In regard to *vernis-martin* it is to be noted that not all fans described as of this nature are what they purport to be, and the process was continued by imitators even unto the present day. From 1744 for twenty years, Sieur Simon Etienne Martin, a carriage-painter, was granted a monopoly to manufacture this lacquered work in the manner of the fine transparent lac polish of the Japanese. Although he declared the secret would die with him, other members of his family continued the style. His varnish had a peculiar limpid transparency, and he obtained the wavy network of gold groundwork so successfully produced by Chinese and Japanese craftsmen. He

applied this to furniture and snuff boxes, and he was especially successful in his ivory fans. Some persons have believed that he painted the subjects, but there is no evidence to this effect. He was a *vernisseur*, and his art began and ended with that. He has given his name to a style, as André Charles Boule has similarly to his brass and tortoiseshell inlays.

**The Fan Mounts of Charles Conder.**—There are fan mounts that nobody would desecrate by affixing to sticks and soiling by use. It is a modern yearning that has inspired the lover of the beautiful, even though it be a trifle,—but how great some of these trifles are, and how desirable to retain these great masterpieces of smaller men. It is for this reason that the drawings on the wood-blocks of Sir John Millais, Walker, Pinwell, Madox Brown, and others are preserved from being cut by the wood engraver. Conder belongs to the great band of artists and poets who made the renaissance of the nineties. They were called decadents, they assailed philistinism in every form. They were young men, some of them had a brief life. Others are silent or grown old and weary. It was a brilliant period corruscating with bizarre ephemeralities and with modern ideas; dreams were flung in the air, like handfuls of gold, in prodigal manner. The *Yellow Book* was in full swing, and art effervescence was noticeable on every hand. Youth and the dreams of youth gild the whole period. It was in 1895,

in a *cabaret* at Dieppe, that the *Savoy*, "an illustrated quarterly," was born. Four young men dreamed of its birth and made the dream come true. Aubrey Beardsley was twenty-three and Charles Conder only four years older. Ernest Dowson, the sensitive poet, was the third, and Walter Sickert, who had often painted the *cabaret*, made up the quartet. The names one recalls make the painted dreams of Conder assume a far off quietude as of lost and forgotten youth. Davidson and Henry Harland, W. B. Yeats and H. D. Lowry, Laurence Housman and Will Rothenstein, Crackan thorpe and George Moore. It is to think of wine of a fine vintage ; if this be decadence the word requires a newer definition.

In the fan mounts stretched on silk and coated with rice varnish Conder made his delicate water-colour drawings, suggesting in subtle tones the dreamy unrealities of the eighteenth century, picturing in nebulous manner the ambient visions of a world of indolence, and *dolce far niente* days, and summer eventides. The "Willow Fan," one of his preserved mounts, depicts beneath wistaria-like trailing willow streamers two female figures in dreamland at that mystic moment when the "sickle moon and one gold star look down upon the sea." In the *Studio* Winter Number 1901-2, there is a daintily coloured illustration of a fan mount by Conder, *Les Indolentes*. It dimly suggests Versailles or Fontainebleau, a bygone time where dream lovers, in the costume of that world

of make-believe, weave their destinies. Picturesque and alluring to the eye as a slowly paced minuet, they convey "the secret of things which is just beyond the most subtle words, the secret of the expressive silences."

Again another fan in the same number shows two seated ladies in some fairy city, with thin spider-like bridges. They recline in weary silence, steeped in languor. It is the art of Conder, wistful, pensive, alluring, never definite, always magical, with fleeting shadows and unexpressed ambitions. The message of the fan is the message of the poet to his mistress,—

Tremulous voice that cries to me out of the shade,  
The voice of my heart is crying in you.

To those who love Conder's art the fascination is just this apparent unfulfilment. Perhaps the lurking note of tragedy was present, for Conder became insane and died in 1909.

**Playing Cards.**—To him who sets forth to gather together a representative collection of playing cards there is a great adventure in store. The evolution of the "packs" is a complex subject. There is a bewildering mass of conflicting evidence as to the origin of playing cards. Learned parallels have been drawn as to the relationship between cards and chess, the latter being the older game. The names of the suits vary in different countries and in the same country at different periods. The suits may be four or in oriental

packs as many as ten. Even the pack of cards was not always a "pack"; it was a "bunch" in Elizabethan days, and in the time of Charles II was called a "pair." A "court card" is a corruption from "coat card," although few card players know this.

Among packs with four suits the following are exceptionally interesting, and the derivation of their names and affinity with the present pack has led to an enormous amount of research and not a few acrimonious disputes between antiquaries. The French pack of "Tarots" consists of Swords, Cups, Batons, and Money. Spanish cards follow this nomenclature. In an old English set of the fifteenth century the suits are Hearts, Bells, Acorns, and Leaves. German cards follow this classification, and modern Portuguese cards have been found with this style. French cards of the sixteenth century determined the later usage. *Cœur*, *Trèfle*, *Pique*, and *Carreau* became the Heart, Club, Spade, and Diamond of the English pack. There are finely engraved cards of the fifteenth century, representing Hares, Parroquets, Pinks, and Columbines; these are circular, and the four coat cards are King, Queen, Squire, and Knave. Swords, Clubs, Cups, and Money are found on fifteenth-century Italian packs. Swords, Clubs, Pomegranates, and Cups is another set of honours, or again Flowers, Pomegranates, Leaves, and Roses, or Lions, Peacocks, Apes, and Parrots. The complexity of these is at once

evident, and the collector has a wide and diverse area in extending his studies in the European field.

The Queen was introduced into the pack by the French, and incidentally it may be mentioned that in chess the Queen was unknown in the old oriental form. The pieces were King, General, Elephant, Horseman, Camel (*Ruch*), Footsoldier. The European form retains the King, the General becomes the Queen, the Elephant becomes the Bishop, and the Horseman remains as the Knight, the Camel or *Ruch* becomes the Castle or Rook, and the Footsoldier is the Pawn in the game.

**Oriental Cards.**—In regard to oriental cards even greater perplexities arise as to the suits, of which there are or may be as many as ten, and of the titles and subjects applicable to each suit. The cards are usually circular and are of *papier maché* with the design painted and decorated in gold and varnished with a lac surface. The packs of eight suits of Hindustanee cards contain ninety-six, and those with ten suits have one hundred and twenty cards. The suits appear to have a relationship with the ten *avatars* or incarnations of Vishnu, and the following symbols represent each *avatar*: Fish, Tortoise, Boar, Man-lion, Dwarf or Monkey, Hatchet, Bow or Umbrella, Goat, Buddha, and the White Horse. But all Hindustanee cards do not bear this affinity with the symbols of Vishnu; others have a slight suggestion of the early European forms, and

others again appear to have no connexion with any stage in evolution.

The cards illustrated (p. 185) are from a pack of eight suits illustrated and described in the *Calcutta Magazine*, 1815. The coat cards consist of eight knights, or "valets" as the French termed them, and eight kings. In the illustration, one king is seated on his throne, the other is riding on an elephant. The other two cards are knights.

In regard to Chinese playing cards, as may be imagined they have an intricacy and individuality which does not suggest any connection with cards of other countries. They are long and narrow and consist of three suits of nine cards each, with three superior cards. The Chinese name for the pack is *shen*, meaning a fan. Fantan is a Chinese game of cards often heard of in connection with legal prosecutions in Chinese gaming houses. There are cards with chariots and horses, some with strings of beads, and others with cakes. The Chinese seem to have anticipated the modern French pack by having a set with the names of great historical Chinese persons.

**Fifteenth-Century Playing Cards.**—The playing cards of this period have marked an epoch. It was then that they were established\* in Europe. The British Museum possesses a valuable collection of playing cards, and an exhaustive catalogue was made by William Hughes Willshire, M.D. Edin. This was published in 1876-7,

and in conjunction with Samuel Weller Singer's *Researches into the History of Playing Cards*, 1816, will provide sufficient data to guide the collector in his further researches.

Among the cards preserved, there are some packs, or portions of packs, which have been executed by masters of the graver. Playing cards apparently were not always coloured, and although late examples have been engraved for sets not designed for actual use in playing, earlier engraved packs were for practical use. In a measure some of these designs may be compared with Chippendale's *Director*, where the illustrations are of examples of furniture yet unmade, or with Conder's delightful fan-mounts never cut up. The designs therefore of great draughtsmen for playing cards were not necessarily used. They have remained as designs; but they have been left to posterity as examples of what was thought ideal for playing cards. Of the actual cards which were in use in early days, as may be imagined, few have come down to add to the collector's cabinet. Those that have survived have been abstracted from old bindings, where they have served the menial purpose of stiffening the backs. But the collector of old bindings will not thank the collector of playing cards to disturb his bindings to hunt for stray playing cards.

Early cards were stencilled and crude in design. But engravers soon turned their attention to such pictorial subjects. Italian, French, and German



#### INDIAN CIRCULAR PLAYING CARDS.

From a pack of eight suits, the coal cards consisting of eight knights and eight kings. The two upper cards are of two kings one riding on elephant and one seated on throne. The two lower cards represent two knights.

masters did not disdain to employ their genius to illustrate the pack of cards. In consequence there are some fine designs beloved by collectors and exceedingly rare. Some of the woodcuts after designs in the style of Lucas Cranach are of particular beauty, depicting Acorns and Leaves with Chevaliers in contemporary costume about 1510. Erhard Schön is known to have engraved a pack of cards with suits of Flowers, Pomegranates, Leaves, and Roses, and a portion of this pack is attributed to Hans Sebald Beham. But for delightful designs those of Jost Amman of the sixteenth century claim recognition by reason of their strong and virile line. They were engraved on wood and published at Nuremberg in 1588. There is some reason to suppose that these cards were not actually put to the common use of play, but remained unpublished as cards, being the dream pack of the designer. The suits are Books: Printer's Inking Balls, Wine Cups (displaying fine goldsmiths' designs), and Goblets of glass or faience. The suits are unusual, and possibly this acted detrimentally to their practical adoption. No cards have been found with these actual designs.

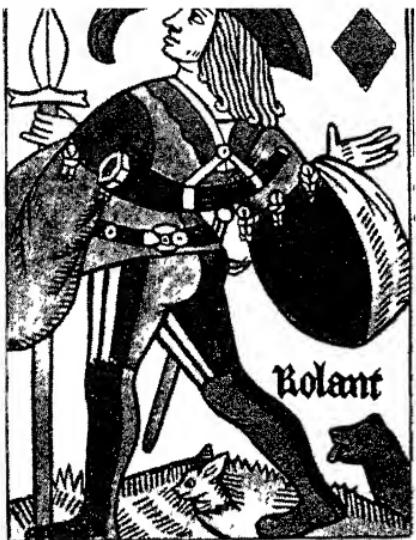
In general, apart from all fanciful designs, the pack as we now know it with its designs, has a long lineage and its evolution can readily be traced. The illustration of a Queen from a fifteenth-century French pack shows the heraldic character which has been since adopted. The full-length figure has now been modernized by

cutting the figure half-way and having the coat cards with two heads, that is with a design on half the card. Whichever way the card is taken up the design is the same. This no doubt is practical from a playing point of view, but it cheats the card of its artistic possibilities.

A Knave of Diamonds, illustrated (p. 189), inscribed Rohant, is from a fifteenth-century pack whose fellow Knaves are inscribed, Lancelot of Clubs, Hogier of Spades, and Valery of Hearts. This card has the hare which was earlier one of the suits, and the piebald and grotesque character of the costume is a feature. This has disappeared from the later representations of the Knave or varlet. In his *Four Knaves*, Samuel Rowlands (1612-13) tilted at the designs of knaves on the current English pack of cards. He desired them to be brought up to date in costume. He complained of their archaic style. He makes the knaves speak for themselves :

We are abused to a great degree,  
For there's no Knaves so wrangled as are we,  
By those who should be our part-takers :  
And thus it is, my maisters, you card-makers  
All other knaves are at their own free will  
To brave it out, and follow fashion still  
In any cut, according to the time,  
But we poore Knaves (I know not for what crime),  
In piebald suits which we have worne  
Hundreds of years : this hardly can be borne.

And the versifier goes on to prove that the French fashion adopted by the English at a remote period



FRENCH PLAYING CARDS.

Late fifteenth century

Valet, Rolant, of Carreau  
One of four knaves, with hilt and hound,  
discovered in covers of old book in 1841,  
now at British Museum

Queen of Pique  
With inscription *Lute due* (leal homage)  
found in cover of old book  
now at the *Bibliothèque  
Nationale* at Paris



ENGLISH PLAYING CARDS.

Late seventeenth century

has stayed as a permanent feature. He ignores the delightfully heraldic character of the pack. But no matter. He pours out his grievance:

My sleeves are like some morris-dauncing fellow,  
My stockings idiot-like, red, greene, and yellow.

He demands modernity for the pack. "Put us in hats, our caps are worne thread-bare." He demands "standing collars, in the fashion" and "shootshings," and French doublet and Spanish hose. "Let us have rapiers," says the critic of design:

Put us in bootes, and make us leather legges  
This Harts most humbly, and his fellows begs.

This brochure apparently had some effect, for cards of a subsequent date certainly had garters with ribands and leather boots with spurs.

**Seventeenth-Century Cards.** — In regard to England, the seventeenth century has provided packs which appeal to the collector for another reason. Political caricatures were used on cards to a great extent, and at a time when the revolution shook the country. There is little doubt that the Puritans abominated cards, as being included in the forbidden pastimes in which royalists indulged. Cromwell's Ironsides are probably the only great body of troops who never resorted to cards in their idle moments. Tracts and bitter broadsides were written against cards and written in sporting terms. For instance "A Bloody Game of Cards, played between the King of Hearts

and his Suite against the rest of the pack, shuffled at London, cut at Westminster, dealt at York, and played in the open field," is representative of the unmistakable nature of the broad satires launched against Charles. The "King of Hearts" is found as a symbol in royalist needlework (see p. 229).

The growth of caricature on playing cards reached its zenith in the days of Charles II. The cavaliers came into their own again, and cards were very fitting instruments on which to record their animus towards those who had forbidden their use. Political events of the day were depicted. Some are not quite intelligible, but in the main they carry their own story. There is a pack of the middle of the seventeenth century which was produced with the ostensible object of imparting some form of education. They were possibly a compromise to those who had a mind to play a mild game of cards with a pack which contained moral precepts. They forestalled the later eighteenth-century cards made by the French for the use of children, having historical characters embellished on them. Of the satirical packs there were several, particularly during the time of the Titus Oates scare against Popish plots. One set, of which Messrs. Goldsmid reproduced a modern facsimile, has engravings satirizing various current events. One, a six of hearts, has a figure of a wagoner and is entitled "Skipp a Waggoner to Sr F. Vere one of Olivers Hectors." Another,

three of hearts, shows two soldiers, presumably Sir Thomas Fairfax and Oliver Cromwell, the former dancing, the latter with drum and pipe: this is entitled "Cromwell pypeth unto Fairfax." There is another set engraved by William Faithorne in 1684. One card, the King of Hearts, shows Charles II and four other figures at the council table: this is inscribed "Dr. Oates discovereth ye plot to ye King and Councell." Another card of the same pack shows a mounted horseman galloping towards the seashore, where lying at anchor is a small boat like the Dutch eel boats which lie off Billingsgate. This is inscribed: "Capt. Bedlow carrying letters to Forraigne Parts." This latter pack is in the British Museum. Examples of these and other contemporary sets are illustrated in *A Short History of the English People* by J. R. Green, 1893, Vol. III.

Two cavalier cards from a pack are illustrated (p. 189); one is the eight of diamonds, inscribed "Don Haselrigg Kt of ye Codled braine." This refers to Sir Arthur Haselrigg, who took a prominent part all through the Commonwealth period; his manners were impetuous and authoritative. The eight of hearts represents "Lambert Kt of ye Golden Tulip," and refers to Major-General Lambert. This distinguished soldier, who was fond of cultivating flowers, retired to Holland during the Protectorate and indulged in his hobby at the time of the tulip mania. This mania, starting in Holland, spread over Europe in the years 1634 to 1637:

great prices were given for choice bulbs, one bulb of *Semper Augustus* fetched five hundred pounds. After the Restoration, for his complicity in the plot against King Charles, Haselrigg was imprisoned at Guernsey for thirty years, and found solace in his tulip beds.

In the eighteenth century caricatures were still found on the pack ; there is a set satirizing the South Sea Bubble in 1721, and about the same time a pack was issued in Holland ridiculing the Mississippi scheme.

**Modern Pictorial Cards.** — The French sets designed to impart history ran into the nineteenth century, but they cannot be termed playing cards. There were other packs issued in England which were never used at White's or Boodle's. They purported to be playing cards, but they were in reality packs of pretty illustrations conforming to the suits of the pack with more or less elaborate embellishments which rendered them more fanciful than practical. There were, too, other sets brought out in fairly great numbers, dealing with subjects such as optical instruments, geometry, and other matters which were in the nature of advertisements of the firms issuing them. Cotta's *Card Almanack*, which appeared in 1806, continued for a few years. It contained illustrations of fanciful designs for cards. In 1811 two caricature packs were issued, one by Fuller, Rathbone Place, the other by Jones, Market Hill, Cambridge. But neither of these found favour with players, Ackerman

published in 1806 a set of costume cards depicting the prevailing fashions. All these are interesting to collectors. In 1813 a firm named Baker issued a pack termed "Eclectic Cards." They were of slightly larger size than those in general use, and were advertised as "Complete, Grand, Historical, Eclectic Cards, for England Ireland Scotland and Wales, being a Selection or an Eclectic Company of Twelve of the most eminent Personages that ever distinguished themselves in those respective Countries for Heroic Deeds, Wisdom, etc. And the other forty cards descriptive of Local and National Emblems of the Four Nations." Hearts and Diamonds are retained, but the other two suits are Acorns and *Spata* instead of Spades. The *Spata*, according to the card-maker's advertisement, was "a two-edged heavy sword without a point, as used by the ancient Britons to fight with; cut, hew, and slash down either enemy or tree. So says our ancient history." All this is very freakish, and with this pack the subject comes to an end. As a final word it may be suggested that collectors will find in certain French cards of the Old Republic much interesting matter demanding further research. Those who overthrew the old *régime* assailed the pack of cards with its kings and queens. The King of Hearts is *Génie de la Guerre*, the Queen of Clubs becomes *Liberté du Mariage*, and altogether the suits have a curious allegorical and political significance based on the new-found faith of *Liberté, Egalité, Fraternité*.

V

## THE BOUDOIR

Table Bells

Carved Wood Watch-Stands

The Work Table

Silver Pomanders

Stuart Needlework

Ear-rings

## CHAPTER V

### THE BOUDOIR

Table Bells—Carved Wood Watch-Stands—The Work Table—Silver Pomanders—Stuart Needle-work—Ear-rings.

IN fifteenth- and sixteenth-century days the guests at the upper end of the table above the salt withdrew to be out of earshot of their inferiors.

The “withdrawing room” has lingered through many variations, and has survived in the modern drawing room. At Hampton Court there was still the King’s drawing room of the time of William and Mary, as well as audience chambers and dressing rooms, and the King’s “writing closet.” Anne had her “Drawing Room” at Hampton Court; another room there is still termed the Prince of Wales’s Drawing Room, and there is the Queen’s private Chamber, besides private dining rooms, ante-rooms and guard chambers,—these are the appointments of state apartments. In noblemen’s houses the withdrawing room continued and still exists as well as parlours and great parlours. “For an ordinary gentleman,”

says Mortimer in 1750, in his *Husbandry*, "a hall, a great parlour, with a withdrawing room, with a kitchen, butteries, and other conveniences is sufficient."

Doctor Johnson defines the "parlour" as a room "in houses, on the first floor, elegantly furnished for reception or entertainment." He derives the word from *parloir* (French), a room in monasteries where the religious gathered together for conversation.

In a survey of some of the great mansions of England we find State Rooms, and White Parlours, and Velvet Rooms, Music Rooms, and at Chatsworth is a Sabine Room. Castle Howard has its High Saloon and its Sitting Room. Nostell Priory has its Tapestry Saloon as well as its Drawing Room and Dining Room. Houghton Hall has its Marble Parlour, and its White State Room and its White Drawing Room, its Embroidered Room and its Cabinet Room. Goodwood House has its Yellow Drawing Room and its Tapestry Dining Room. Wilton House has its Double Cube Room, and its Single Cube Room. Hatfield House has its Summer Drawing Room. Wroxton Abbey has its Garden Parlour. Wentworth Castle has Queen Anne's Sitting Room, and Welbeck Abbey has still its Red Withdrawing Room, of the closing years of the eighteenth century, and its Green Withdrawing Room.

This panorama of state rooms and great halls and long galleries suggests brilliant gatherings and

wonderful fêtes, when the world of fashion foregathered in these grand saloons or these parlours to hold converse upon matters of state, or love, or maybe to have a rubber at "whisk" as did Kitty, the famous Duchess of Queensberry, when on one famous Sunday night, she gave "a great card rout" which provoked a very English mob to break her windows and a great riot ensued.

More homely was the environment of the *Vicar of Wakefield*, who says of his domestic happiness and simplicity, "there was, in fact, nothing that could make us angry with the world or each other. We had an elegant house, situated in a fine country and a good neighbourhood. We had no revolutions to fear, nor fatigues to undergo; all our adventures were by the fireside, and all our migrations from the blue bed to the brown."

The parlour and the sitting room were English, but the saloon was evidently derived from the French *salon*, which suggests society *à la mode* in varying phases from the *conversations intime* recounted in generations of memoirs from the days of Mademoiselle de Scudery to those of Madame Récamier. The parlour, as did the boudoir, came from the continent. The note of privacy was in the withdrawing room as it is in the boudoir. It may have been a reception room in which the state bed was a background behind colonnades, as in Dutch pictures. But in French prints, by Moreau le Jeune and others, the boudoir was undeniably a reception room.

In regard to its English character it is closely associated with the private life of the owner. It is feminine, and it may be regarded as the *sanctum sanctorum* where ladies welcome only their bosom friends. The objects of art therefore which are herein generally classified under this subhead possess a subtle grace peculiarly their own.

**Table Bells.**—The table bell is of long lineage. Among the most pleasing examples those of Italian workmanship of the sixteenth century have claimed the attention of collectors. The form of the bell itself does not undergo much variation, but the ornamentation is capable of considerable scope. As a rule these table bells were not more than three to four inches in height, as in early forms the handle was short and stumpy, and devoid of ornament. In some examples the handles may have been broken off, though this is not general. The possibilities of an artistic handle were soon apparent, and examples of a slightly later date exhibit a graceful design in the handle which became a permanent feature.

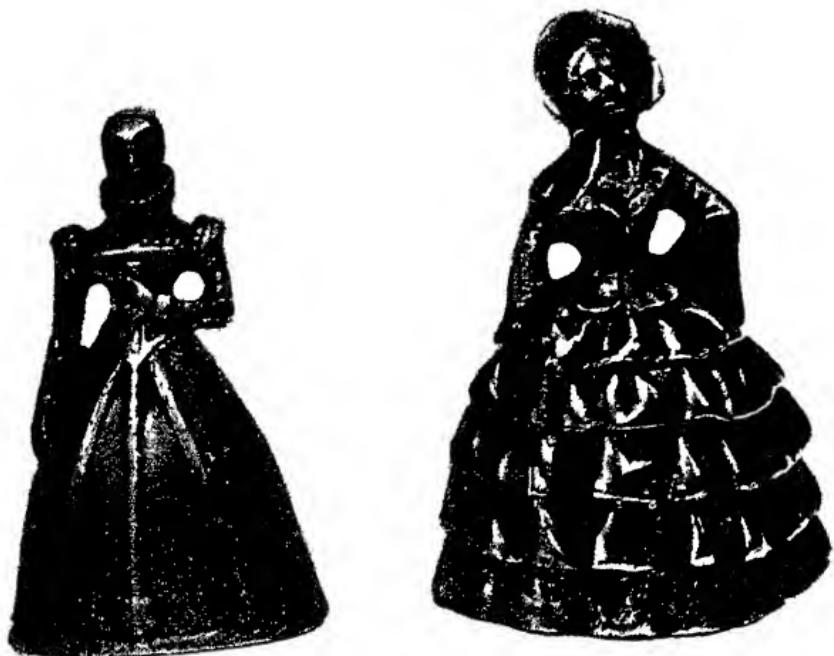
Many bells have the armorial bearings of their owners, and during the renaissance period the richness of design on the bell received full treatment. Dividing itself naturally into tiers, the designer found the bell a fine field for his satyrs and griffins and his floriated designs in low relief in these bells of cast bronze. The ancanthus-leaf ornament was a conventional use at the base

of the bell. Many of them are dated, and they represent a luxurious period of refinement and splendour in art.

The table bell to call an attendant is the counterpart in the domestic life to the whistle or the horn in the outer world of sport. It is associated with the distaff side of the house. The table bell used by Mary, Queen of Scots, is still preserved as a relic and a work of art. It was exhibited at the Stuart Exhibition in London in 1889. It is of silver gilt, and was in use by the Queen at Fotheringay. The inventory of her furniture includes a *Closchète*, and another inventory specifies "*Une clochette d'argent dessus la table de Sa Majeste.*" There is something remarkable in the inscription on this bell. It bears the royal arms of Scotland; the Greek monogram of the word Christ within a circle which is inscribed "*In hoc Vince 86*"; a vine of which one-half is leafless and a hand issuing from the heavens cuts off the branches, inscribed *Virescit, vulnere, virtus* (one wonders whether this symbolism had any reference to Queen Elizabeth, as having no issue); a monogram of the Greek letters Φ and Μ for Francis of France and Mary of Scotland entwined, inscribed *Sa virtu motire*. This motto is an anagram of Mary's name. Within the bell is a most curious and mysterious device of concentric circles with lines radiating from the centre pointing to letters and numerals. Various hypotheses have been made concerning this. The letters have been

read "Clamat suas" (she calls her servants). It was in all probability a key for cipher writing, to which Mary and her adherents resorted in common with their contemporaries.

The use of table bells was universal in Europe. It was the only means of calling servants. They lasted long after the institution of wires and bell pulls for which Wedgwood made his jasper ware handles to hang suspended from a cord. They are still used in many families who prefer this old form to the modern electric bell. A considerable amount of artistry has gone to their making. The illustration (p. 205) shows a miniature copy of the great "Monarch of Moscow," the greatest bell of the world, weighing one hundred and ninety-three tons, and being twenty-one feet high and twenty-one feet in diameter. This miniature is bronze and gilt, reproducing even the crack in its famous prototype. Russian metal-work has always been famous, and this table bell is no exception. It has two medallions on it, supported by cherubs having inscriptions, one of which is visible in the illustration, which also shows the crack in the bell. Other medallions enclose heads of saints surrounded by elaborate scroll work and with cherubs. Below these are full-length figures of the crowned emperor with orb and sceptre, and on the opposite side the empress. It was cast in 1653, and owing to a disastrous fire fell in 1737. A hundred years after it was utilized as the dome of a church



BRASS TABLE BELLS  
Nineteenth century



RUSSIAN BRONZE GILT TABLE BELL.

which was formed by excavations being made beneath it. This table bell was sent to England as a gift from the Emperor Alexander of Russia, to a kinsman of the present owner. The letter accompanying the gift runs : " L'objet qui accompagne cette lettre est un objet eminentement russe : c'est la miniature de la plus grande cloche d'église du monde entier ; cette cloche est une antiquité de Moscow qui porte le nom d'un de Les Tzars, et s'appelle ' Ivan Velikou,' qui veut dire Jean le Grand."

In passing it may be noted that the consecration of church bells is a gorgeous and elaborate function in Russia, more ceremonial than that recorded by White of Selborne, in 1735, when Sir Simeon Stuart, a Hampshire baronet, added metal to the bells at Selborne and ordered the treble to be turned upside down and filled with punch for the company.

Among late eighteenth and early nineteenth-century French table bells, a fashion arose of having a full-length figure of some historic personage from the *Henri Deux* style to that of the Empire. They include Marie Antoinette, Napoleon in his coronation robes, the Empress Josephine and many others. These developed into a grotesque style which exhibited a freedom of treatment in which the caprice of the designer has had full play.

The design must embrace a bell-like rotundity at the base. A dancer, like those of Degas, pirouettes on the bell, or a solemn friar stands with downcast eyes at finding himself on my

lady's boudoir table. Collectors have found much that is alluring in such whimsicalities.

These *sonnettes* are worth collecting: some of them are of silver, but most of them are brass. Old types are not easy to procure: either they lie hidden among the *lares* and *penates* of French families or have been snapped up by collectors. As to modern examples, which are often mistaken for replicas, their name is legion. By a curious happening these are usually modern Dutch work, and although purporting to be old are really modern designs and worth procuring. They can be bought at three or four shillings apiece. The sellers always assert they are antique, but they are nothing of the sort. They are fine modern work masquerading as old design. A small collection of these little table bells is really an interesting gallery, and in no other type of brass work is such fecundity of invention shown, save in knockers of quaint design for modern use on bedroom doors.

The illustration (p. 205) shows two examples of this type, the costume of the smaller of the time of Franz Hals. Beneath the kirtle tiny feet are suspended which strike against the metal. The other example is of a lady of the early Victorian Dolly Varden period.

• **Carved Wood Watch-stands.**—It is not given to many connoisseurs at this late stage of collecting to specialize in a field that has had few previous collectors, but the owner of the examples herein illustrated has made the subject his own. The

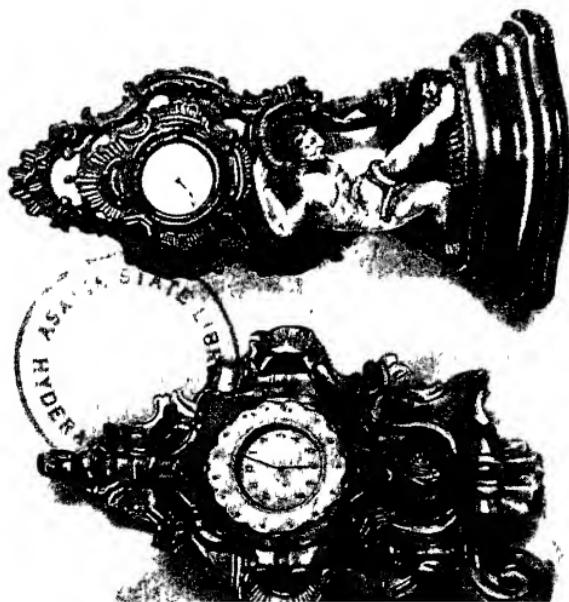
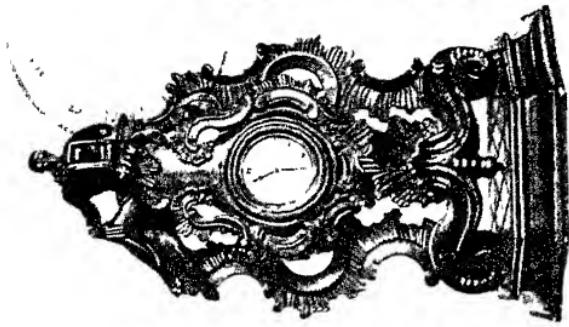
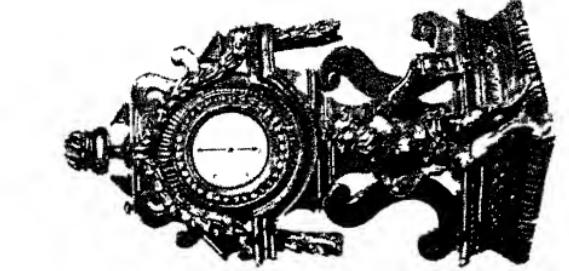
field is a wide one ; the first types are ornate and rococo in design, and of pearwood carved in one piece having neither glue nor screw. They are decorated in colours and gilded ; these belong to the period from about 1770 to 1790. There is a diversity of style as the century drew to a close. There were stands with circular or pointed tops in the manner of clock-cases of the Sheraton period ; some resemble a miniature grandfather clock, and others are lacquered. The potter entered into competition with the wood carver with watch-stands, and some Staffordshire examples are pleasing in form. The last phase is the low watch-stand, in date about 1825 to 1830 ; these were inlaid with floral ornament in brass. After this the watch-stand has little which appeals to the collector, although there were some French brass stands with a female figure of the Republic, of a period as late as the 'eighties of the last century, which were of bold and striking design.

At the Loan Exhibition in 1862 of works of art held at the South Kensington Museum, there was an example described as a "Frame for a watch in carved wood ; a spirited composition of rococo cartouche work with flying armorina, etc., surrounded by a statuette of Time as an aged man. Italian work, first half of eighteenth century. Height 9½ inches."

The Victoria and Albert Museum possesses two examples, but one is attributed to the German school. Indeed it is not wise to attempt to

dogmatize as to the origin of these early watch-stands of pearwood. They have a strong French character, although the rich collection at the Cluny Museum of French *objets d'art* for domestic use does not contain a single example in wood, but there is a *cartel de montre* decorated in blue, green, and yellow with bouquets of flowers of Niderviller faience.

The leading feature of the early pearwood stands is the strong rococo style of carving, free and untrammelled by any attempt at finnicking detail. In examining them one must attribute their character to Meissonier, Director of the Royal Factories in France from 1723 to 1774, who was mainly responsible for this development of elaborate combinations of impossible foliage and shellwork. In comparison with clock-cases of the middle and late eighteenth century, there is the suggestion that these watch-stands are like drawings in relation to finished pictures. Often painters' drawings contain the essence of their genius. The *motifs* of these wooden watch-stands are in many cases similar to those of the Louis XV period in bronze chased and gilded clock-cases. The swirling ribbon ornament and the scroll base with shell are reminiscent of certain metal-workers' forms. But the style appealed at once to Chippendale, that masterly adapter, who made it his own. The *Louis Quinze* maker of his *grand cartel* would have had as an apex a pseudo-shepherdess with crook and a swain playing a pipe; and that



### WATCH STANDS

Carved in pearwood in one piece

rococo style, shell ornament disappearing. Scroll is ribbon-like, as in Bpendale manner. Carved ornament at base.

In transition style with architectural motif, surmounted by sun and figure of Time with hour-glass at base, indicative of marble worker's technique

In transition style with architectural motif, surmounted by sun and figure of Time with hour-glass at base, indicative of marble worker's technique

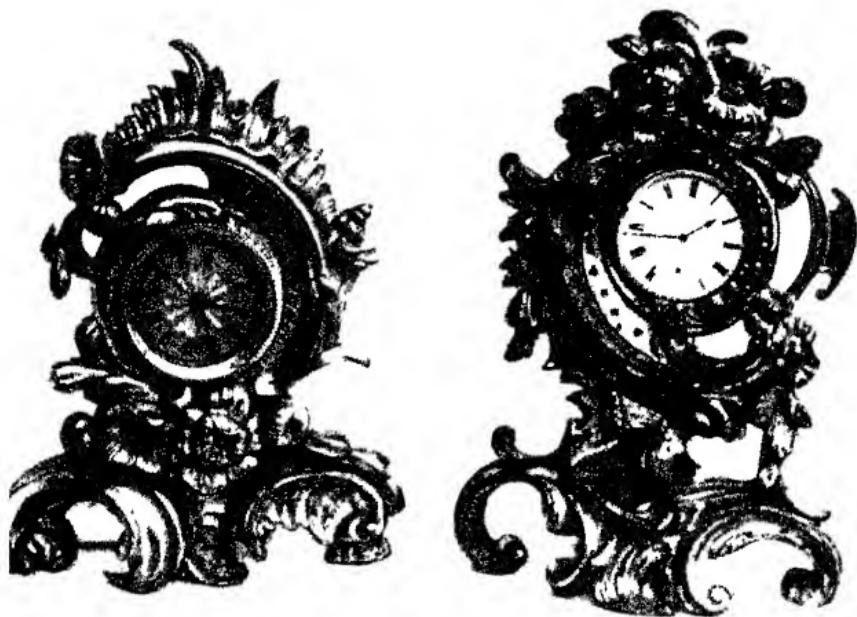
is exactly what he did have in a case to a clock by *Leveque à Paris*.

In the illustrations of watch-stands (p. 213), the example on the left follows these characteristics. The adjacent stand on the right has the supporting figure of a man, and its base is deep and graduated. This has all the indications of a design which could be carried out by the worker in bronze. The soft pearwood lends itself readily to the free play of the knife, and on this as on all the other early wood stands there are knife marks at the back which the craftsman has left in the rough. Atlas-like figures of men, of animals or of sphinxes are frequent in the designs of the French clock-case makers. Caffieri has an elephant supporting a clock ; this example is in the Jones Collection at the Victoria and Albert Museum. The woodcarver was obsessed with the conception of rich ormolu mounts. The highest art of concealment was not a prominent feature in a court which adopted its style from the caprices of Madame du Pompadour or the whims of Madame du Barry.

Father Time was prominent in French clock-cases. He is found also as a strong feature in the design in these carved wood watch-stands. The two examples illustrated (p. 213) show this. In one he is at the apex, and surmounts the stand with his hour-glass, and in the other he is seated on the pedestal at the bottom. In the Empire period Father Time seems to have discarded his hour-glass and to have been shown with a scythe ;

perhaps this was symbolic of the ruthless march of Time the destroyer, or possibly artists, recollecting the usual hour-glass of Time under the Louis *régimes*, deliberately employed a new device. This is noticeable in examples at Fontainebleu and elsewhere. The old *motifs* of *Louis Quatorze* days of Love and Time, or in early *Louis Quinze* days of Love vanquishing Time, gave place to newer designs with only a tincture of the old ideas. Slight traces here and there, so slight as almost to be imperceptible, remain; by those who know that signs such as these are really indicative of origin they can be discerned. It is not too much to say that the upper portion of the right-hand example illustrated (p. 213), with its arc-like extension over the dial, would not have been there had not the designer seen the glory of rays which forms a prominent ornament to some of the early clocks.

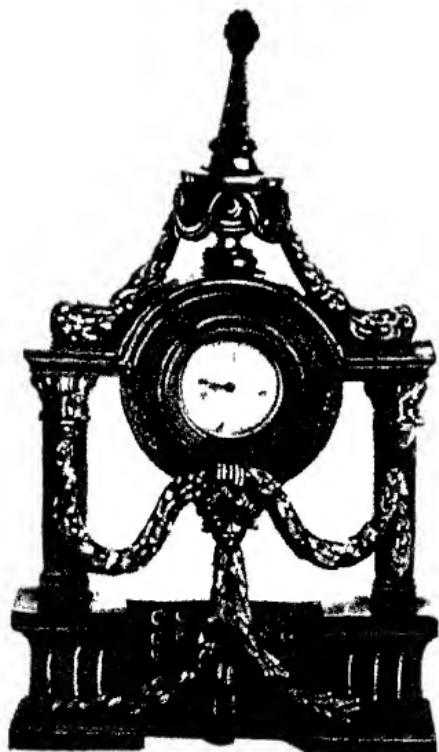
The use of marble in the late *Louis Seize* period had its influence on other workers. One craft reflects upon another. Fashions of the silversmith affect the potter, what is done by the cabinet-maker affects both. In this respect the two watch-stands illustrated (p. 213) show these contemporary movements. That on the left inclines to the metal school, that on the right has suggestions in its reticent lines that the age of the marble clock-case was at hand. There is a composite character in the design, as though the worker in his pearwood had followed the metal worker in



#### WATCH STANDS

Carved in pearwood in one piece

In Rococo style, with scrolls and flowers and cutouché ornament freely carved  
(In the collection of Sir Gerald Ryan.)



#### WATCH STAND.

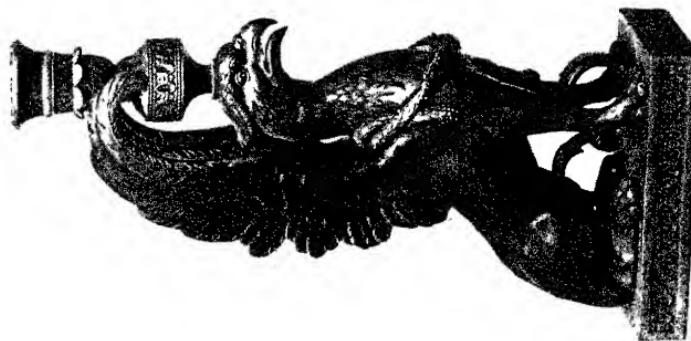
Carved in pearwood in one piece

the portion above, and in the lower portion of his stand had had his mind on the chaster style of the marble worker. In the examples illustrated (p. 217) there is a freedom and abandon, a grace and a quiet charm, which renders these objects essentially pleasing. The sprays of flowers are natural, and do not depart from the easy flow of the woodcarver's technique. The swirling curves are characteristic of the period, and may offend the eye trained in later discipline. But turn to Chippendale's *Director*, and here are the same curves rich and exuberant. Chippendale put them in his design book, but it is very doubtful whether he ever followed out these pictorial intricacies which he published to the delectation of his generation and ours. The last example illustrated (p. 217) is typically *Louis Seize* in style. The woodcarver had to keep a tight rein on his knife. The swags and garlands and finial ornament had to be carefully proportioned, and his female masks are finished and chaste. There is an exact balance and harmony which is a new note, and the note of another period when the rococo was out of date and ornament attempted a simplicity which later became a severity.

In regard to the evolution of forms the collection shows examples representing Gog and Magog as supporting figures, and includes an English lacquered stand in green, and one specimen is marked by Samuel Crisp. The earlier types undoubtedly came from France or from the hands

of French woodcarvers settled in this country in the days of the Revolution or earlier. *et*

In regard to woodcarving, there was at the time of these watch-stands no little artistry in England, particularly in London. The band of artists who worked under Marot at Hampton Court did not all return to the Continent. The *style réfugié* of the French Protestants who fled to England and Holland made its mark. Chippendale owes not a little to Marot's designs. The age of elaborate carved furniture was at hand. There was no dearth of craftsmen, as Josiah Wedgwood found. - There is a beautiful vase in pearwood carved for Wedgwood as a model. A wooden soup tureen, with ladle, bears the shell and the scroll in subjection as a design for his factory at Etruria. The potter's results can be compared with these wooden originals. A griffin candelabrum is illustrated (p. 221), showing the pearwood original and the black basalt copy. It is not known who made these. Josiah Wedgwood was an assiduous searcher for original genius. These wood models are evidently by craftsmen of no mean distinction, possibly they were executed by some of the workers for his contemporary Chippendale. They show what was done in London, and having proved this point, is there any reasonable objection to believing that the fine carved pearwood watch-stands are of the same origin? The finely carved roccoco wall girandoles, shields for pediments, candle-stands,



WEDGWOOD BLACK CANDLEABRUM

Following the lines of the wood model produced  
under the direction of Josiah Wedgwood



GRiffin CANDLEABRUM

Carved in penwood  
Executed for the use of the potter's at Etruria  
by London woodcarvers

(At the Wedgwood Museum, Etruria, Staffordshire)

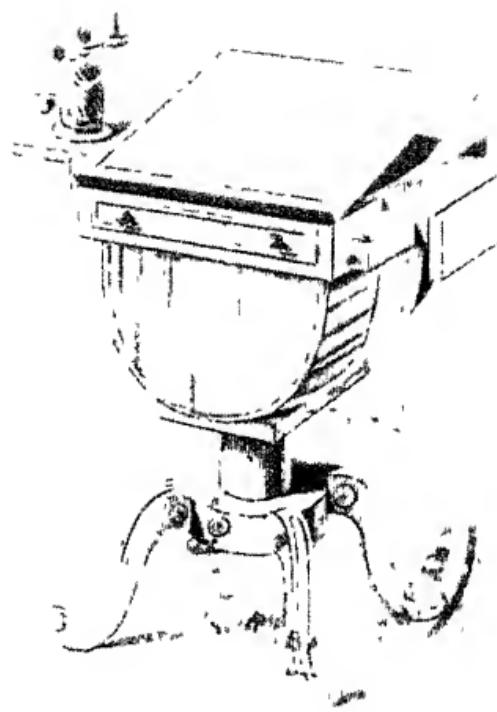
brackets, and frames for marble slabs, shown in Chippendale's *Director*, 1754, point the finger to a school of craftsmen working at that date, capable of executing these watch-stands.

**The Work Table.**—One expects to find all the impedimenta of needlework in the boudoir, especially in that of the early nineteenth century, where so much delicate work was done which puts to shame much that is being done now. The boudoir would have its frame for tambour work, and possibly a harp or a spinet, and on the walls there would be a portrait gallery of silhouettes of intimate friends. The sofa (formerly *sopha*), descended from the settle, would be too dignified and stately a piece of furniture, that would be in the drawing room ; now it has become a settee. Stools were largely in evidence, some covered with wool or silk work done by the owner. The fire-screen was an elaborate piece of furniture. Chippendale has designs on carved and elaborate stands with poles, and Sheraton and Hepplewhite made them. We might possibly find one with its shield partly worked or partly painted, still in the boudoir. Angelica Kauffmann, Cipriani, and Antonio Zucci painted some of the panels of satinwood. But the needlework of the young ladies, when they did not try their hand at "japanning," supplied much of the decoration. They carry us back to the heroines of Jane Austen and Thackeray. They might well have found a place in Becky Sharp's boudoir, or have been treasured *pièces de*

*resistance* in the mansion of the Sedleys, at Bloomsbury.

Since the days of Sheraton there is a decided tendency towards intricate devices for economy of space and multiplicity of use in many of the articles of furniture invented. One might imagine that the ladies of the period had love letters that required elaborate concealment, or that politicians were in awe of the Star Chamber. Perhaps the age of invention had invaded cabinet making. Inventive brains that should have been at the loom and in the factory were at the joiner's bench. But the results are patent to collectors and those who care to study the period from 1790 to 1840, or a little later. Dressing tables, on the necessary spring being touched, betray nests of drawers; cupboards have sham rows of seemingly morocco-bound volumes (Dickens invented a set of humorous titles for such a library); washstands shut up and look like parlour sidetables.

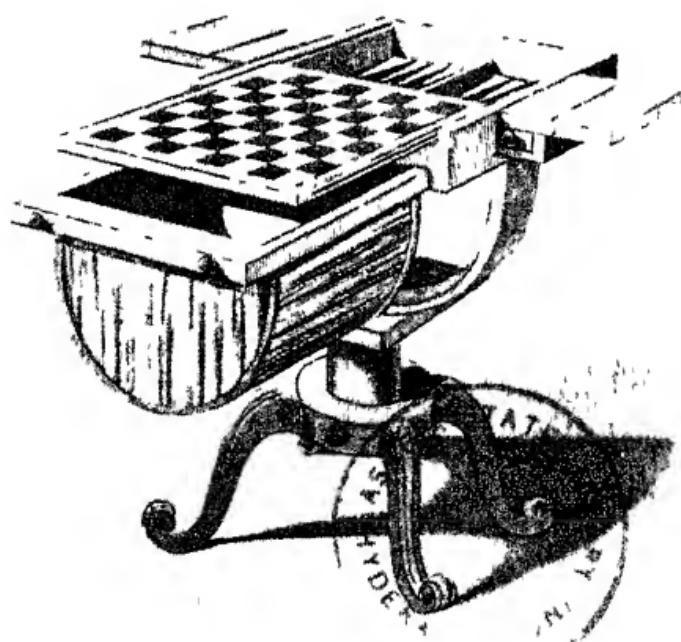
It may have been imagined that such devices told of a scarcity of labour, and that modern flats, then undreamt of, had some influence on space. These saving appliances are a surprising note before the days of labour-saving and servant-less inventions. Collectors may take the lesson to heart that these ideas are again to receive an extraordinary impulse, when the modern *ménage* is about to be revolutionized. It is therefore suggestive to turn to a lady's worktable in early Victorian days, of a period shortly after the young



LADY'S WORK TABLE

About 1820

With inkstand and taper-holder, writing slope and semi-circular well covered with silk



LADY'S WORK TABLE

queen had ascended the throne. The draught board on the table illustrated (p. 225) is a note of luxury, no doubt. The quill pen belongs to days prior to Gillott, inventor of the steel nib, who amassed a fortune and offered to purchase Turner's collection of pictures. The taper-holder is of the period when letters had to be sealed with wax. There were no afternoon bridge parties for our great-grandmothers. They made pickles and jams, they laundered and they worked in industry and in simple wifely and motherly fashion. Perhaps they were Spartan, but the days will return when such manners, if they be Spartan, will be regarded as jewels, and when Frivolity will hang her shamed head.

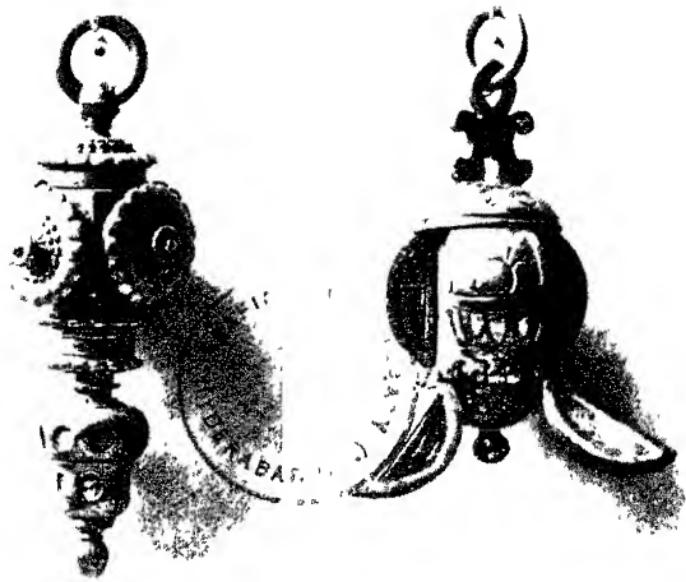
To this period belong quaint reading shades. One would have thought that candles, or, at most, gas would not have required such mechanical precautions for protecting the eyes as these shades indicate. A circular green silk screen is spread out fan-wise on a metal cylinder with clips, and when not in use this ingeniously folds up and a screw top of brass converts the reading screen into an ornament some nine inches high on a base with gothic decoration.

· **Silver Pomanders.**—Pomanders are of various forms. Sometimes they are of ivory or of wood, but more frequently of silver, and gilt. These small ornamental boxes of delicate proportion had a very definite use in the days when the streets of large cities were less cleanly than they are now.

Men as well as women carried a pomander suspended by a small chain, and old specimens have a ring at the top showing this usage. They held aromatic essences or spices as a preventative against infection. They were in use in England in the sixteenth century, and lasted in various forms till the eighteenth, and ultimately they were displaced by the vinaigrette of nineteenth-century days. It is obvious that the earlier forms were based upon the form of an orange, as they open in six sections like the segments of that fruit. It was at one time customary to use the orange itself as a pomander. The fruit was scooped out and replaced by a sponge filled with spices. This was held in the hand. But the goldsmith invented something of more permanent form. He still retained the spheroid shape, till later it was in form like a pear or gourd, and in the seventeenth century there is a composite pomander.

The word pomander comes from the Old French *pomme d'ambre*, and was a sweet perfumed ball held in the hand. Evidently the name of the early form of conveniently carried dried spice ball has clung to the later vessel made to hold such spices. "I have sold all my trumpery ;" says Autolycus in *The Winter's Tale*, "not a counterfeit stone, not a riband, glass, pomander, brooch, table-book, ballad, knife, tape, glove, shoe-tie, bracelet, horn-ring to keep my pack from fasting."

In the specimens illustrated (p. 229), that on the right exhibits the transition type developing



SILVER POMANDERS  
English Seventeenth century.  
With compartments for use of sponges with aromatic essences and perfumes  
(At *Victoria and Albert Museum* )



STUART BOOK OF PSALMS

into the pear-shaped form. The sections, six in number, can be opened as shown in the illustration. The pomander on the left is of the composite variety. The upper portion has four receptacles covered by bosses, which unscrew to hold the aromatic contents, and the lower portion, with perforated sides, is for a sponge with aromatic vinegar.

In the time of Charles II a fashion arose for a bottle-shaped pomander for liquid perfume. Even this form did not wholly discard the use of powdered essences, for in some cases the foot of the silver bottle unscrews and there is a cavity for the reception of ambergris or musk.

In the eighteenth century there were pomanders either to be carried in the hand or for putting in a cavity at the top of a malacca cane. These were of silver and plain, and were favoured by medical men. Such specimens are found as late as 1798. In general the pomander affords a pleasing study for the collector. The art of the seventeenth-century silversmith has been exercised to the uttermost to make it ornamental as well as utilitarian. It has a long history, and it is not too lightly to be gainsaid that certain perfumes have a deodorant effect. The coal-tar antiseptics and perfumes distilled under the alchemy of the modern laboratory from primeval forests are certainly co-related.

**Stuart Needlework.**—There is something wistfully pathetic in Stuart needlework, done during

hours of watchful anxiety by royalist ladies, often in beleaguered castles, and always with a heavy heart, fearful of the defeat of the patrician cause. The Psalter illustrated (p. 229) has the title-page "The whole Booke of Psalms, collected into English meeter, by T. Sternhold, F. Hopkins, W. Whittingham, and others, consented with the Hebrew, with apt notes to sing them withal. Newly set forth, and allowed to be sung in all Churches and of all the People together before and after Morning and Evening prayers, and also before and after Sermons. Moreover, in private houses their goodly solace and comfort: Lying apart all ungodly songs and ballads which may tend only to the committing of vices and corruptions of youth."

The volume was "imprinted for the Company of Stationers," London, in 1627. The Stuart needlework cover is very elaborate. The arch in the design is worked in silver thread. The heart has once been red, but is now faded; and the crown on which the heart rests was once salmon-coloured, picked out with silver. The ground work is cream, and the flowers and other portions of the design are yellow and green and blue. It is not difficult to see the meaning in a binding of middle Stuart days of a heart pierced by arrows, on a crown, surmounted by the rising sun. Although the book was printed in 1627, the binding is evidently of a later date, as an inscription written on the fly-leaf indicates: "Ann

Hamilton given me by Her Grace the Duchess of Hamilton." Unfortunately no date is attached. In all probability "Ann Hamilton" may have received the psalter from her aunt the first Duchess. (There was no Duke of Hamilton when the book was printed, and consequently no Duchess.) She, the Lady Ann, was born in 1636, and succeeded to the title when thirteen years of age. She is still known as "the good Duchess Ann."

There do not appear to be many of the cabalistic symbols on this cover which are often found in Stuart needlework designs associated with royalist sympathies, as this cover undoubtedly is. Stuart stump pictures in needlework contain animals and birds freely used symbolically. The caterpillar and butterfly usually accompany such portraits of Charles I, just as the unicorn was the cipher of his father James I. It is not unlikely that the portion of this design representing the arch may be intended to suggest the caterpillar. In work of an amateur nature such as this, where touches of loyalty to the unfortunate royal house were worked into pieces of needlework, it is not easy to read aright what the gentle craftswoman may have intended.

**Ear-rings.**—Ear-rings are the last relic of barbarism to which woman clings tenaciously. It is true that throughout the ages persons of distinction have worn ear-rings, but the root idea behind the piercing of the ear is that expressed in *Hosea*, "Mine ears hast thou bored, thou hast

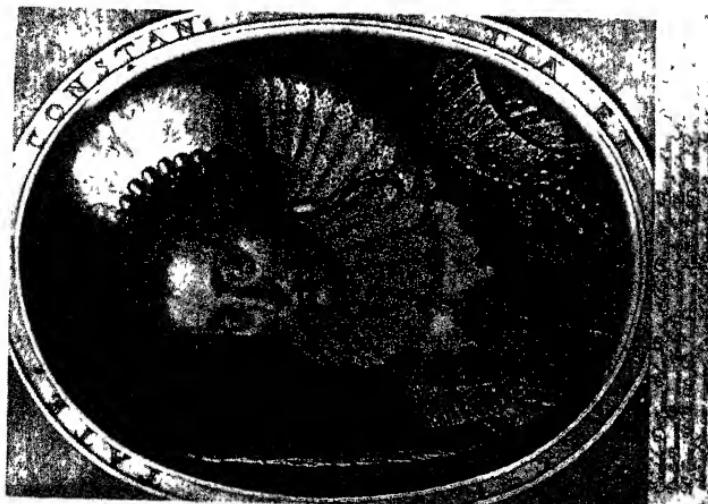
accepted me as thy bondservant for life." But precedent sways the world of fashion, and the ear-ring can claim to have survived its early opprobrious use. Ear-rings have been discovered in Egyptian tombs, belonging to a period centuries before Christ. Greek and Roman, Egyptian and Byzantine forms are well known on museum shelves. Roman ladies in London, shortly after the birth of Christ, wore ear-rings and safety pins prettier than the modern pattern. In the Middle Ages the fashion of wearing ear-rings, was kept alive. They were in use in England from the Norman conquest and possibly earlier by the Saxons. Shakespeare and other contemporary writers show that men wore them in Elizabethan days. Master Matthew, in *Every Man in his Humour*, says, "I will pawn this jewel in my ear." In the sixteenth century an exaggerated form of ear-ring in the form of a key tempted Dogberry to say in *Much Ado about Nothing*, "They say he wears a key in his ear and a lock hanging to it." Apparently it was the fashion for men to wear one ear-ring and women two. The "Chandos" portrait of Shakespeare shows him wearing a thin plain gold ear-ring.

The portrait of Charles I by Vandyck illustrated (p. 235) shows that in the middle seventeenth century the fashion had not been discarded by men. The King has a large pearl in his ear, and this same pearl was exhibited by the Duke of Portland at the Stuart Exhibition in London in



PORTRAIT OF CHARLES I

After a painting by Vandyck, showing single pearl earring worn by the King given to Princess Royal after his execution. Now in the possession of the Duke of Portland.



PORTRAIT OF ELIZABETH, QUEEN OF BOHEMIA

After an engraving by William Jacob Delti, showing large pearl earring with black silk guard attached, passing through

1889, and with it was a letter in the handwriting of "Mary Princess of Orange (Mary II)," as the catalogue describes her: "This pearle was taken out of ye King my grandfather's ear after he was beheaded and given to ye Princesse Royall."

The portrait of Elizabeth, Queen of Bohemia, the sister of Charles I, engraved by William Jacob Delff, illustrated (p. 235), shows another fashion. A large oval pearl is seen in her left ear, secured by a black cord fastened to the ring and passing through the ruff. This is a curious usage, the precursor of the tiny modern safety chain for brooches and pendants. This unfortunate princess, termed the "Queen of Hearts" by loving adherents, died in Leicester House, Leicester Square; the present English royal family are descended from her. Sir Thomas Wootton addressed his well-known ode to her which begins "Ye meaner beauties of the night."

Portraits of the old masters show the various phases of the ear-ring. Titian's *La Bella* has elaborate ear-rings. Most of the old Italian portraits show resplendent jewels. Piero Della Francesca's portrait of a lady in the Pitti Gallery at Florence shows a band of jewels around the head, a gold tissue head ornament and a pearl necklace with a rich pendant of emeralds and a large pearl. In place of the ear-ring, as the hair is worn very low, concealing the ear, is a large pen jewelled pendant hanging from the band around the forehead.

Spanish and Dutch old masters exhibit a fine array of ear-rings. The Spanish variety is a drop form, with a star or jewelled ribbon at the top; rubies and diamonds and emeralds were much favoured. Dutch ladies wore drop ear-rings of beautiful design. Gerard Terboch's seventeenth-century picture "The Letter" at Buckingham Palace shows a young Dutch patrician lady with cluster ear-rings and long jewelled pendant. Portraits of Rembrandt's wife indicate heavy pearl ear-rings, and a portrait of Rembrandt himself has jewelled ear-rings in his ear.

Eighteenth-century Italian ear-rings have appealed to the collector by reason of their ornate and beautiful design. Some have a gold crescent to which is suspended seed pearls made in filigree work pendants, usually three in number. This seed pearl filigree work with stars and pendants most finely wrought is only two to three inches in length, but exhibits delightful character. Sicilian and peasant ear-rings of the Mediterranean have been much collected, and some of the designs are not to be found elsewhere and represent a type of craftsmanship of a high and original order.

Josiah Wedgwood produced ear pendants, which were known as "ear-drops," in jasper ware in delicate blue and lilac with cameo medallions having cut steel mounts. In later days these solid ear-rings were made of agate, as in the portrait illustration (p. 239) of an early nineteenth-century lady seated with an open book. Another portrait,



MRS. GEORGE WINGFIELD

Date about 1842

From an engraving by W H Egleton after a drawing by J Hayte  
showing drop and cluster earrings



PORTRAIT OF A LADY.

Early nineteenth century  
From an engraving by H Robinson after a drawing by H Wyatt,  
showing long drop earring

in date 1842, shows the early Victorian ear-ring at its zenith ; other forms had two gold balls or pearls suspended from a bar by little chains. Others again were of clear or clouded amber, long and pointed, and large clusters of grapes made in turquoise blue enamel with broad vine leaves in gold were in vogue.

## CHILDREN: THEIR ENVIRONMENT AND THEIR PASTIMES

Cradles

Toys

Games

Children's Illustrated Books

Children on the China Shelf

## CHAPTER VI

### CHILDREN: THEIR ENVIRONMENT AND THEIR PASTIMES

**Cradles—Toys—Games—Children's Illustrated Books  
—Children on the China Shelf.**

THE literature of childhood is one thing, the folklore of the nursery is another. A considerable amount of ingenuity has gone to the provision of the one and the explanation of the other. It is the nineteenth century which discovered childhood. Charles Lamb's *Dream Children* was the opening of the dawn, and Lewis Carroll's *Alice in Wonderland* was broad noon tide. De Quincey, himself a child, had the child-inspired knowledge. There have been children's books innumerable, from Kate Greenaway to Charles Robinson. But in the literature of the past it is as though children had never been. One may wade through the smug pages of Addison's *Spectator*, who wrote with all the complaisance of a Secretary of State, and one may test Dr. Johnson's *Rambler* and find in these eighteenth-century essayists no record of the innocent laughter of childhood. Art came to the rescue of literature

Reynolds and Gainsborough, Morland and Ward filled the hiatus. Madame de Sèvigné, in all her wonderful letters to her daughter, brimful of touches of pure sentiment, ignores childhood. Robert Louis Stevenson proved himself a modern of the moderns in his understanding of the child's heart. The clock has moved on since that day when Stevenson touched most of us. The north seems, with its youth and its inner vision, to have led the way. It is to Hans Christian Andersen that one lovingly turns as the first real exponent of the mind of the child. It is to Barrie that we are indebted for Peter Pan, who never has grown up to this day.

The collector, therefore, has to grope beyond the known and to visualize something that literature has missed. This is his mission.

**Cradles.**—It would be an interesting subject to illustrate pictorially the cradles of various countries of the world, from the primitive type made of hollowed bark, into which the Indian squaw straps her papoose, to the elaborate twentieth-century bed of state, with canopy and silk hangings made for the home of the *nouveau riche*.

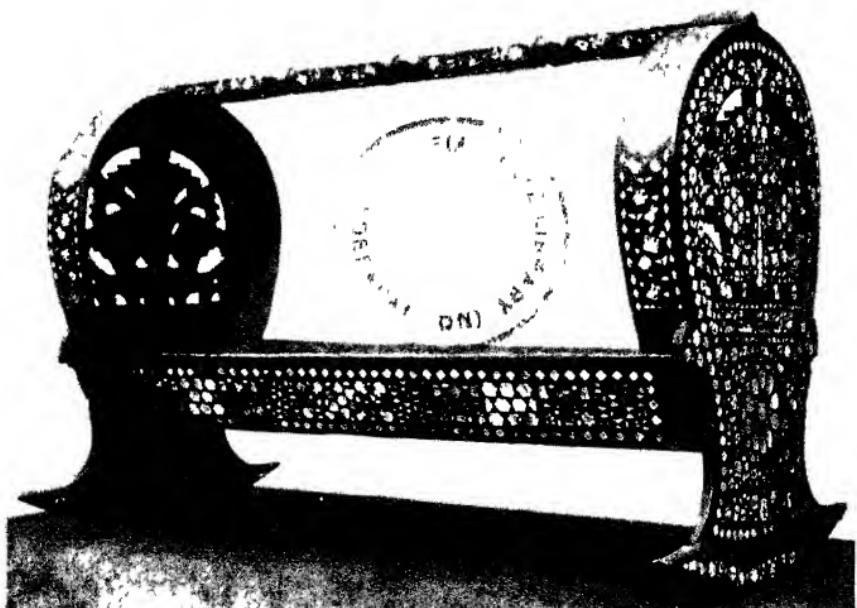
With the cradle come national customs regarding the occupant. In England, except for the strap across to keep the infant from falling out, his limbs are free and unconfined, and he may kick and struggle at will, just as in Italy he hangs on a wall and can scream long and lustily, without



OAK CRADLE ON ROCKERS

English Seventeenth century

Typical example of farmhouse style of furniture made locally of same design from mid-seventeenth till mid-nineteenth century.



WOOD CRADLE ON ROCKERS.

Egyptian (Saracenic design). Eighteenth century

let or hindrance from anybody. Some searchers after probabilities have attributed the well-developed vocal powers of the Italian peasantry to this custom. In Hungary the infant is laid on a pillow and has his limbs bound round and round with yards of linen, which procedure, according to the belief of the mother, keeps his limbs straight. The pillow and infant are carried together.

Together with the story of the cradle and its developments should be the cradle-songs of all nations. It is a world-wide subject. Anthologies have been published of English cradle-songs from Shakespeare to Swinburne, but this is only a suggestion of a subject which teems with possibilities.

The English oak cradle, of a type dating from the seventeenth century, was made in the rural districts of England for two hundred years, and was still in use by cottagers until a few years ago. The cheaper wicker substitute has nowadays supplanted the old native style. The picture by Sir John Millais, "The Flood," in date 1870, shows a cradle with a crowing infant and a cat, floating on a lake of angry flood water, with hayricks half-submerged in the background.

The old oak cradle, illustrated on page 247, shows this type which has now passed from ordinary use into the possession of collectors.

In regard to Eastern cradles, the Persian, the Indian, the Turkish, and the old Cairene, afford

good examples of rich and elaborate woodwork, and Russian cradles are sought by collectors as exhibiting characteristics not found in some of the other types. The cradle is a class of subject to which the oriental craftsman could give patient labour. The fine silver inlaid work of Lucknow, the knife-cut Persian sherbet cups, and the boxes and spoons from Abadeh have appealed to the connoisseur. Old Cairene woodwork, the moucharaby projecting balcony have similarly been extolled by experts. Intricate perforated work has always been a feature in Eastern carving, and the craftsman has taken as much pains to cut holes as the medieval tailor did in his slashed doublets. The woodworker made holes laboriously, only to fill them again with no less patience. In the cradle illustrated the inlay is of ivory and pearl touched with red and green lace. It is Saracenic in design, and possibly found its way to the bazaars of Cairo from Syria, or it may have been made in Egypt in the eighteenth century as designers worked in alien countries, much in the same manner as Armenian makers of prayer-rugs ply their needles in London to-day. In length this example is three feet three inches, and it has an Arabic inscription on its head conveying an eternal benediction on the little brown-skinned descendant of the Pharaohs.

The miniature earthenware cradles given to friends by potters are of extreme interest. The Staffordshire slip-ware examples are prized by



COTTAGER AND CHILD WITH WICKER RATTLE.

From steel engraving by W. Ridgway after painting by F. R. Pickersgill, RA

collectors. Some have initials on them or are dated. (See illustration p. 263). They follow the form of the Jacobean wooden cradle. Caudle or posset cups in pottery, in place of silver christening mugs, were also given by one potter to another. Some bear inscriptions ; one is inscribed, "Here is the geste of the barley korne. Glad ham I that the child is born," dated 1692. There is a double-handled feeding vessel for the nursery, in cream ware with impressed mark Wedgwood, in the collection at the Bethnal Green Museum. Miniature toy chests of drawers, the drawers correctly pulling out, were also made in Staffordshire, and toy whistles, some in the form of a canary, decorated in yellow. In the early and mid-nineteenth century the Sussex potteries at Rye, Burgess Hill and Chailey produced money boxes for children, with a slit in the vessel which was a small jar, and sometimes a pig. These money-box pigs, which had to be broken to obtain the contents, were in general use by cottagers in England and Scotland in the early nineteenth century. Thomas Carlyle, when a boy of six years of age, being left alone in the house one winter's day, an old man came to the door to ask for something to eat. There was not any food in the house ; but the boy bid the man wait while he dragged a form in front of the dresser, so that he might get his "penny pig" off the shelf ; this he broke, and gave the old man all the money in it. "And," said Carlyle, "I never knew before what the

joy of heaven was like." On hearing this story, Dean Stanley, with his quick historic instinct, exclaimed, "Had this happened in the Middle Ages, the old man would have turned out to be Some One else."

**Children's Toys.**—Toys have either taken the form of miniature replicas of articles in general use by adults, or they have been objects fashioned and invented solely for the amusement of children. The latter class commencing with babies' rattles, includes a host of jumping, spinning and whirling contrivances such as hoops, peg-tops, whipping-tops, humming-tops, kites, and other articles which require a certain amount of dexterity in their use. Certain mechanical and fantastic toys have seized the fancy of adults, and for a while a *furore* has existed and these ingenious baubles have enjoyed the distinction of amusing the fashionable world for a season. A toy called the *Pantin* was a simple wooden figure with loose jointed arms and legs, from which it was suspended and was made to perform grotesque motions by moving the strings in the hand of the operator. This toy amused the court of Louis XV, and engravings of the period show courtiers and ladies of fashion employed in the pastime of making this mannikin dance. This frivolity not only seized Parisians in 1737, but it spread all over France. It was natural for children and young people to find delight in such a trifle, but staid and decorous folk fell under the spell of

this *hochet*. As a French writer says, everybody who was anybody "*portent dans leur poche des pantins dont il est même du bon ton de laisser voir une jambe ou un bras, afin de prouver aux passants q'on a le bonheur d'être pourvu du joujou à la mode.*" Evidently this toy had seized France. Ambassadors, generals, grave magistrates, abbés, held in their hands these grotesque figures of Scaramouche, of Harlequin and of Polichinelle. An epigram of the period satirizes the folly :

D'un peuple frivole et volage  
Pantin fut la divinité,  
Faut-il être surpris s'il cherisait l'image  
Dont il est la réalité.

Why create toys representing mannequins and worship the toy, says the ironical writer, when all France can furnish the originals ?

In regard to toys the greater the simplicity, the greater the delight afforded to the child. The elaborate mechanism is apt to cloy, and the child clings with affection to some object apparently of lesser interest, possibly the owner having endowed this with properties and attributes which are invisible to the adult's blunter senses.

During the past fifteen or twenty years a remarkable output has been made of inexpensive toys sold in the streets for a few pence. At one time Ludgate Hill in London used to be the market for many delightful inventions. A line of itinerant vendors stretched at the edge of the kerb from St. Paul's to the foot of the hill, and did a great

trade during the week preceding Christmas. One recalls some of these treasures; there were all kinds of puzzles made of copper wire in maze fashion, with rings that defied removal till the secret was learned, pennies that doubled in two on almost invisible hinges, bird calls and whistles, air balls made in the form of a pig that squeaked on deflation and shrunk into a shapeless mass, mice that ran up a string or gyrated around a cage, beetles that hung on a wire with ugly shimmering bodies, beady eyes, and outspread crawly legs, farmyard cockerels made of real feathers that crowded in natural manner, and a host of other things dear to children's hearts belonging to the world of toyland, birds and beasts and fishes.

One toy was of exceptional ingenuity—a gold fish in an aquarium—set spinning by a turn of the fingers, sold for a few pence. There certainly was a gold fish—a painted piece of tin joined by a rod to a shining tin band in the form of a circle—but there was no aquarium until one spun the bright tin band and by an optical illusion the gold fish was seen bravely swimming in his glass globe. Many of these toys never survived one season. They had their brief day and then passed into the limbo of the nursery lumber heap of shards.

The *diabolo* was another fashionable toy with two sticks, one held in each hand, joined together at the ends by a cord; this was used as the means to spin a wooden reel, and amazing skill was acquired in keeping this reel in motion and tossing

it in the air to be successfully caught again on the outstretched cord. *Le jeu du diable* belongs to the Empire days, and many prints exist showing ladies engaged in this tormenting game. It was at its height in France from 1790 to 1800. There are many rhymes concerning this toy—an instrument of torture to those who could not manipulate it successfully.

Rien n'est à présent  
Plus joli que le *Diable*

says the French versifier in apologizing for the name of the game. The toy was revived in England a few years ago, but only lasted for a short time.

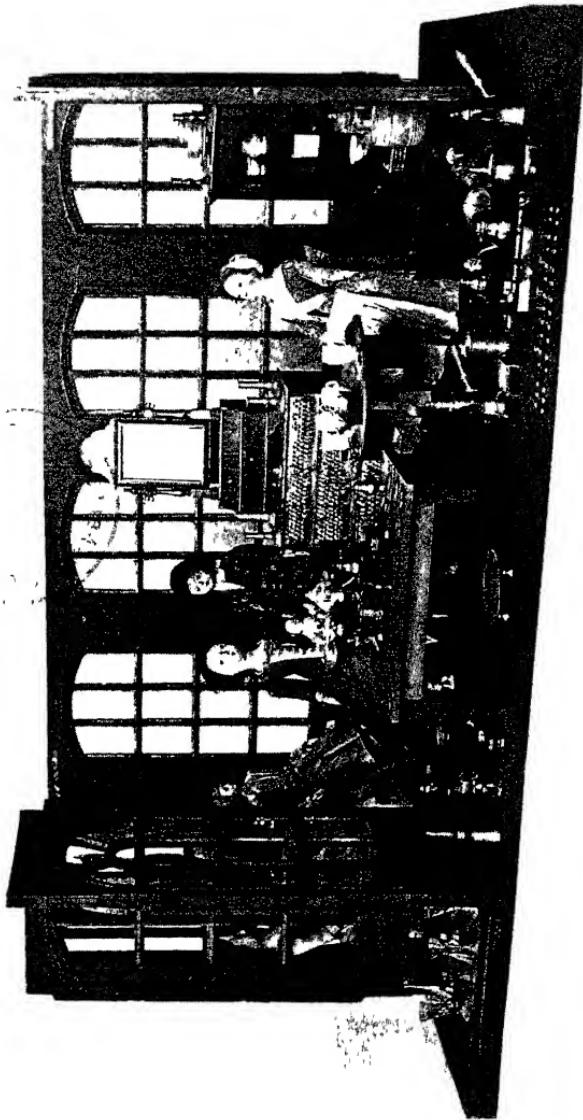
Perhaps the distinction between a toy and a game is that the former may be enjoyed alone, whereas the latter must be played in company with others. Toys are suggestive of the nursery, whereas games belong to children of riper growth. Dolls are toys, and Queen Victoria's dolls are toys, but we have heard about Queen Victoria's dolls *ad nauseam*. German princelings had expensive regiments of soldiers, and were nurtured on this Prussian infant food. The fashion of the tin-soldier toys spread through Europe. Generations were brought up in this atmosphere of tin soldiers painted in Germany, and toy cannons and other death-dealing instruments. It was a beautiful German fashion, and it is to be hoped it will be discontinued.

The home-loving Dutch set a fashion which is

to be admired. The rich Dutch burghers taught their infant children to be housewives from their cradle. Elaborate dolls' houses were made for the nursery which duplicated everything in the house. There were lamps and spice boxes, cupboards and linen presses, beds and bed linen. The kitchen found itself in replica in the nursery. Sometimes the miniature utensils for the child's use and amusement were of silver.

Toys for children became toys for adults. These Dutch dolls' houses became a national craze. Some of the wealthy merchants carried the idea so far as to have craftsmen reproduce in every detail their houses and the interiors, including hangings and silver and china and furniture. These may be studied in the museums of Amsterdam and Utrecht and other Dutch cities. They are considered as toys for juveniles of high station, but they were something which appealed to the owner's pride when they were made at such great cost and with such intricate detail. A dolls' house at the Utrecht Museum has its walls painted by Moucheron, no mean artist. The delft, the pewter, the brass hanging candelabra, were reproduced with exactitude. It is known they cost thousands of florins in the seventeenth century. The taste included the garden, and arbours and fountains and statues were accordingly modelled all in miniature. It was Japan before Japanese art had invaded the garden. 6

It is a remarkable instance of the love of toys



DOLLS' HOUSE

English Early eighteenth century  
With dolls in contemporary costume, and illustrating household furniture and kitchen utensils in general use  
in the time of Queen Anne

obsessing a whole nation. At the Rijks Museum there are several old Amsterdam houses in miniature. One is reported to have taken five years to produce, and to have cost about two thousand five hundred pounds.

Apart from these dolls' houses, reduced to scale, simulating the real houses of the wealthy citizens, including even the same wood as was in the original, there were individual toys made for the ostensible use of children, dolls' porcelain and dolls' clothes and ornaments very frequently of silver. So much have these individual articles been esteemed by adults that they have been seized upon with avidity by collectors and adorn many cabinets on both sides of the Atlantic. As considerable artistic skill has been expended in making these toys an exact copy of contemporary articles in general use, their historic value, apart from their artistic appearance, provides a very laudable reason why they should be collected.

The silver toys and children's playthings became so elaborate in Holland in the late seventeenth and eighteenth centuries that persons in their wills specially specified such articles, and it is found that rich people possessed twenty or thirty or forty little silver toys of various kinds.

The collection of dolls' houses and dolls' furniture has not gone unneglected in other countries. Dr. Albert Figdor of Vienna, a well-known collector, has a collection of such objects of the sixteenth and seventeenth centuries, chests and miniature

cabinets and four-post bedsteads, some of them dated, and his collection includes a spinning-wheel seven inches in height, about 1640, complete in every detail. The illustration of a dolls' house of the time of Queen Anne (p. 259) shows the English furniture and the smaller forgotten articles in use at that period.

The baby's rattle, the first toy of childhood, claims special recognition. It was elaborate, of pearl or of coral with silver mounts. It took many forms and it is found with a considerable amount of ingenious artistry, it is in early coarse earthenware with knight's head helmeted. The illustration (p. 251) shows the cottager's wicker variety with tinkling bells within, of the period about 1840.

**Children's Games.**—The eighteenth-century engravers found in children's games a pleasing subject. "Children playing Marbles" by Hamilton, engraved by Bartolozzi, sells for six or seven pounds. His "Building Castles" fetches fifteen guineas, and his "Trap and Ball" after Hamilton is another favourite print. A proof in black of Wheatley's "Playing at Soldiers" brings four pounds, and many of Wheatley's "London Cries" depict children in simplicity and beauty. The "Boy with a Kite" by Hugh Robinson establishes his claim as an old master of the English school contemporaneous with Gainsborough's "Blue Boy." From the days when Sir Joshua Reynolds painted Miss Gwatin as "Simplicity" children received



POTTER'S TOY CRADLE

Dated 1693

Staffordshire earthenware, decorated in slip style, with black and buff ornament on a reddish-brown body Length 7½ in



CHILDREN'S MUGS.

ample treatment from English artists. Their games and their pastimes and their environment were not neglected by eighteenth-century artists. The cupids and idealized representation of children in the foreign schools became realistic under English masters as real children. In the Bartolozzi Angelica Kauffmann period there is the tendency to idealize these juveniles and make them disport themselves in a Watteau-like world, but by other painters they come into their own, and in Sir Joshua's portraits childhood receives due recognition.

Cupid was in great evidence in the eighteenth century, but the cottager's children came in for attention when the Rev. W. Peters portrayed the "Visit to the Country," and Morland gave us his cottage interiors.

The games of the children of the people provide considerable interest for the student. The chalked pavement in a slum where Phil May's "gutter snipes" play "hopscotch" has, in common with other traditional games, a long history. The urchin who bestrides a companion and sits as though on a horse, crying, "Buck, buck, how many horns do I hold up," is echoing the lines of Petronius Arbiter written in the time of Nero. To quote Dr. Taylor, the learned authority on this branch of folk-lore: "Trimalchio, not to seem moved by the loss, kissed the boy, and bade him get on his back. Without delay the boy climbed on horseback on him, and slapped him on the

shoulders with his hand, laughing and calling out '*Bucca, bucca, quot sunt hic?*' "

The counting-out games of children are old—how old none can say. Many of the nursery tales were woven long ages ago by those child-like men who invented so many pretty fancies when the world was young. "These earthly godfathers of heaven's lights" speculated upon the stars and poetically expressed their notions of that vast unknown moving host. These old-world legends that set men thinking "once upon a time" have been handed down and fill the audience that now hears them with an ever new delight and wonderment.

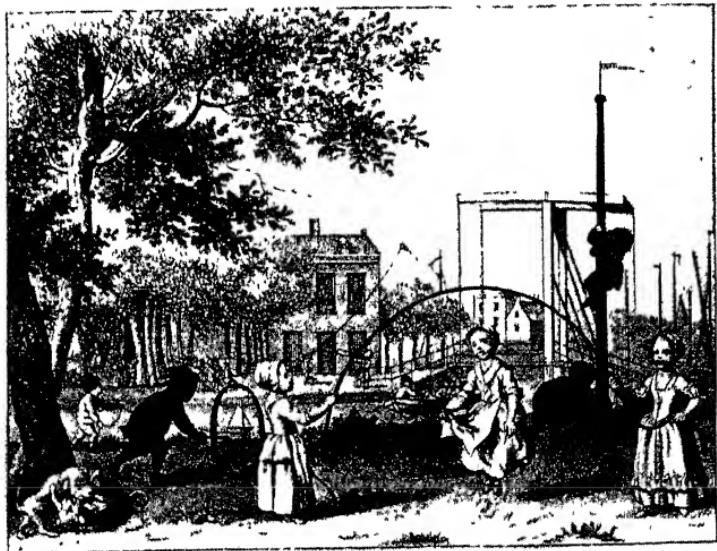
In regard to the record of games French artists have found pleasing subjects in childhood's sports and pastimes. Lancret has his *Le jeu des quatre coins*. The child's love of blowing the dandelion seeds with accompanying rhymes is depicted by Madelaine Carpentier. That little whirligig, the teetotum, finds itself immortalized in Chardin's picture *Le toton*, showing a young aristocrat spinning this toy. *Les bulles de savon* have attracted Dutch artists such as Mieris and Gaspar Netcher, and Millais had his "Bubbles." Gravelot has a series of engravings illustrating games. There is pegtop, *Le jeu de la toupie*; and whipping-top, *Le jeu de sabot*. The manipulation of the hoop has found many painters. The illustration (p. 267) shows late eighteenth-century English children in fanciful costume playing hoop. This



BOYS WITH HOOPS

From an aquatint engraving, English, late eighteenth century

*(In collection of Author)*



Jeugd, gy ziet u zelve hier. Leer by deze print,  
Welke spelen 't nutste zyn voor een Néérlands kind.

is in colours, and the coats are brilliant blue and vivid green, and the right-hand figure vivid scarlet.

The illustration (p. 267) shows a group of Dutch children playing various outdoor games, including hoop, skipping, and sailing boats. The game of shuttlecock is represented by Gravelot in his *Jeu de volant*, and Chardin has a delightful young girl holding her battledore and shuttlecock. Indeed Chardin may be said to have produced little masterpieces with these quiet scenes of reposeful childhood. His *Le Jeu de l'Oye* is immortalized in Surrugue's engraving. Liverpool tiles had a series of designs quite in the Gravelot manner, most certainly French in spirit and often French in costume. One tile has an adult group playing the children's game of shuttlecock, another tile shows a girl blowing soap-bubbles (illustrated p. 271). Even the framework follows the rococo style of the French engravers. The game of See-Saw is similarly illustrated in the Gravelot series, and Bartolozzi has a print after Hamilton which is worth five pounds. *Le jeu du coupe tête*, leapfrog, has many illustrators, including St. Aubin. Blind Man's Buff has been illustrated by Wilkie, by Eisen, by Debucourt, and others. The Liverpool tile illustrated (p. 275) is signed J. Sadler Liverpool. The rococo ornament is curiously Chippendale in its commingling of Chinese design. In front is a Chinese balustrade, and on the right-hand border a tiny Chinese bell hangs for no apparent reason except to make it in the "Chinese taste."

**Children's Illustrated Books.**—It is claimed that the pioneer of the child in English literature and in art was Goldsmith, followed by Sir Joshua Reynolds, Wordsworth, De Quincey, and Blake, and the movement culminated in Dickens. Since Dickens, the child has been a recognized factor in literature.

In regard to the child's education the collector may study the subject of old horn-books, where a sheet of horn in a hand-frame covered the lesson, usually one in handwriting. The late Andrew Tuer produced *A History of the Horn-book* in 1896. Samplers which were worked by young girls, sometimes at the early age of five, offer remarkable instances of patient needlework. They existed in England in the sixteenth and early seventeenth centuries. An example illustrated (p. 275) is dated 1666. Usually are long and narrow, they have the letters of the alphabet as well as the name of the worker. The length is about two and a half feet, and the width from seven to nine inches. In the eighteenth century they became squarer. In the late eighteenth and early nineteenth centuries it became the fashion to add verses, usually those with moral precepts as similar to the headings of old copy-books in copper-plate hand, "Procrastination is the thief of time," and other well-worn tags.

The illustration (p. 275) shows a brass alphabet, in date 1725, which was in use at an infant school. This is an interesting link between the old horn-book and the sampler.



LIVERPOOL PRINTED TILE

Late eighteenth century.

BLOWING SOAP BUBBLES

Transfer printed in black from design on copper plate



LIVERPOOL PRINTED TILE.

Late eighteenth century

PLAYING BATTLEDORE AND SHUTTLECOCK

The collection of old toy-books has exercised the patience of those desirous of obtaining representative volumes which educated or amused children of an earlier day. In view of the wear and tear given to toy-books, in many cases their life has been short, and untried examples are difficult to procure. Many have disappeared altogether. In regard to children's books as a whole, and in particular those which have appeared during the last twenty years, it may be advanced that their primary purpose has been to amuse adults. They purported to be for the use of children, but children of a larger growth bought them to read. In many cases they were read by children too, but they were mainly read to children. These cannot strictly be regarded as volumes of the nursery library. The early Victorian child regaled himself on adult picture books, the *Leisure Hour*, *Good Words*, *Sunday at Home*, and such stray volumes of Dickens with pictures as came into his hands. Happy were those who could browse in a library of old books with pictures, and peep here and there into volumes with copper and steel engravings, not perhaps understanding much of the letterpress, but catching glorious visions of great black and white work and insensibly framing them in a mental gallery for future use. The child's library to-day, particularly the reading child, has many fine modern editions of *Robinson Crusoe*, of Hans Christian Andersen's *Fairy Tales* of the *Arabian Nights*, but the illustrations are

all process blocks, and accordingly the present generation has no idea of what a steel engraving or a wood engraving is like. Modern pen drawing and modern tone are pictorially rich and surprisingly ingenious, but the absence of the technique of old engraving must of necessity have a permanent effect on the artistic outlook of the twentieth-century child.

The collector may find delight in Bewick's woodcuts in the *Looking Glass for the Mind*, 1792, with its quaint pictures of Little Anthony and of Leonora and Adolphus. We know, he served his apprenticeship to Beilby at Newcastle, and worked on "A Newly Invented Horn Book," "Battledores," and "Primers" for children. When he was teaching children with his cuts of a Dog, a Fish, and an Eagle, he was himself learning his art of the white line.

Among the most delightful children's books ever published are those with the designs of Randolph Caldecott; his "Nursery Books" never grow stale. Not only do they include all the well-known nursery tales, but one finds whimsical illustrations of "Heigh Ho! says Rowley," in "A Frog he would a wooing go," as well as lesser known rhymes such as "The Three Jovial Huntsmen," and there is Goldsmith's "Madam Blaize" as well as Cowper's "John Gilpin"; though not strictly nursery, they fall in with the charm of a series of wonderful pictures printed in colour, which have appealed not only to child readers but to collectors.



LIVERPOOL TRANSFER-PRINTED TILE.

Children playing Blind Man's Buff  
Signed at foot "J Sadler, Liverpl" Border showing  
Rococo style with Chinese ornament

(In collection of F Hodgkin, Esq)



BRASS ALPHABET.

To hang on wall Inscribed at back



NEEDLEWORK SAMPLER  
English Seventeenth century  
Linen worked with coloured silks

**Children on the China Shelf.**—The potter, in his search for subjects that would be at once artistic and have a quick sale, found in childhood and studies of children models ready to hand, which would lend themselves naturally to his art. Vases with elaborate painting, high as they undoubtedly are in ceramic art, are not on the same plane as the skilful manipulation of clay in simulation of the human figure. The symmetry of a vase is subject to the action of the fire in reducing it from its height when placed in the oven to roughly two-thirds that height. This is obviously not to be compared to the dangers and trials of the same process applied to delicately modelled figures. It is for this reason that all figures coming from the potter's hand should be treasured. In any case they should not be criticized too harshly. Those persons who have perhaps found fault with the insipid expression or want of firm character in porcelain figures may possibly reconsider their verdict, and commence to marvel that figures can be produced in porcelain at all.

The potter's children stand on a plane by themselves. From the day when Dwight, that master English potter, modelled his daughter Lydia, to the present time when Japanese figures of queer little maids cross the seas to please some European buyer, for a few shillings, the gallery of childhood with its inimitable fantasies has been exploited by the potter. In common with the painter, he has seen the intense pathos and beauty of budding

life. His dainty little figures have not the enduring soul of Gainsborough's brush. There is no "Blue Boy" of the china shelf to stand forth for all time. Sir Joshua's "Age of Innocence" finds no replica in porcelain. But in another art, there is to those who consider the technique and the intense task before the potter, sufficient joyousness and colour, and real crystallization of the momentary pose, to satisfy lovers of poetry and actuality. Each collector has his taste or his weakness ; some have confined themselves to Toby jugs or to "monkey orchestras," others have found the potter's children a sweet and beautiful subject in which to specialize.

It is inevitable that the crowd of English potters who derived inspiration from the artificial schools of ceramics on the Continent should themselves offer few native touches to the shelf of English china representing childhood. The Chelsea and the Derby and the Bow figures, perfect though they may be in technique, have in some respects little that is new to offer. There is a Derby figure of a "Boy with a Flute," which may represent a tiny musician of the period decked forth in eighteenth-century style, but Chelsea figures of children, "A boy playing a Flageolet," and its companion, are thin echoes of something Chinese. They were produced when Chinese taste governed English art from lac to teapots, and are as un-English as the mandarin crossing the bridge in the willow-pattern plate, or the exotic birds deftly painted with gorgeous plumage on Worcester



FIGURES ROYAL COPENHAGEN PORCELAIN.

Danish peasant children, modelled by Miss Beuter



vases. Now and again, amidst an environment of artificial rococo design, there peeps forth a touch of simplicity. A Chelsea candelabrum with the flowery background displays a demure country child with a wooden bird-cage. Nor were the Staffordshire potters deficient in native touches.

Some of the little figures, albeit somewhat crude, attempted to keep realism alive, and stand as landmarks beside the classicism of Wedgwood and his school. We realize that such "images of clay" depicting rustic character have been fired by old English potters in English kilns. When the gods and goddesses descended upon Staffordshire from Olympus, the cottager and the farmer became classic in spite of themselves.

An old Staffordshire figure of a boy, by Wood and Caldwell, is finely modelled; this subject is sometimes found in silver lustre. These and other classic subjects came into being to comply with fashionable ideas in lieu of those in contemporary costume—the field labourer, the cottage child, and other rustic characters of those days which we all should love to see, but which are, unfortunately, non-existent.

It was old Benjamin West, the American Quaker, the second President of the British Royal Academy, who first painted British soldiers in uniform in his "Death of Wolfe," exhibited in 1762, instead of in Roman costume. He broke the shackles of historic painting. The statues in Westminster Abbey

show eighteenth-century soldiers and sailors as though they lived in the time of the Cæsars.

In regard to children on the china shelf, some of the fairest are Danish. In reproducing types of Copenhagen porcelain this will be readily seen (illustration, p. 279). The child studies of Miss Beuter, the Danish artist modeller, are inimitable. There is the demureness of the peasant children caught at the right moment and imprisoned in clay. These figures with their quaint costume in colours, not yet disappeared in the North, are worthy of the highest admiration. The potters have too often endowed childhood with artificiality. The china shelf is accustomed to a row of dancing Dresden children in richly painted costume. They represent nothing suggesting the spirit of innocence, the æsthetic ideality of that visionary, William Blake, who, when a child, saw an angel following the reapers in the corn. His *Songs of Innocence* were written, to quote himself :

When the voices of children are heard on the green,  
And laughing is heard on the hill.

The idealism of lovers of childhood is noticeable. It is hardly necessary to gild the lily ; the chronicler has simply to repeat the whispered message ; but to how few is given the genius to catch childhood's message aright.

VII

## SILHOUETTES

The Profile Painter

Eighteenth-century Artists in England

The Potter and the Silhouette

“Scissorgraphists”

The Last Days of the Silhouettists

Modern Developments of the Technique

## CHAPTER VII

### SILHOUETTES

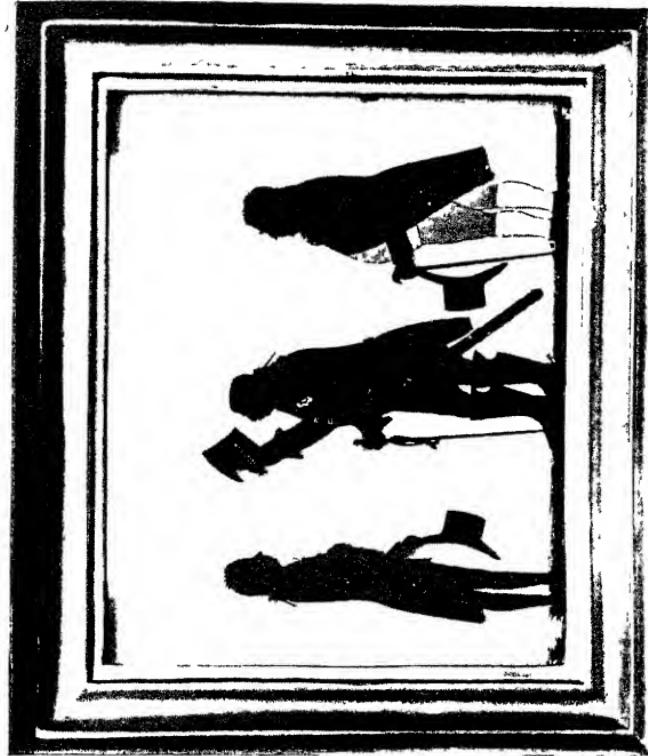
**The Profile Painter—Eighteenth-century Artists in England—The Potter and the Silhouette—“Scissographists”—The Last Days of the Silhouettists—Modern Developments of the Technique.**

IT has become fashionable to collect silhouettes. In consequence a good deal of study has been paid to the simple art of the painter of these old-world black profile portraits. His business cards have been unearthed, and he has been found to have been “Under Royal and Distinguished Patronage.” His work was on glass, on plaster, and on ivory. He decorated snuff boxes, patch boxes, lockets, and his portraits are often found on elaborate vases. In its highest moods his work was painted. The “cut out” is another style. The profile painter, when he attempted portraits and worked solely in black, worked in one dimension. He limited himself to the black outline to obtain the correct likeness of the sitter. There was no three-quarter face for him ; he must have the exact profile, or his subject would be unidentifiable

as a shadow. But the profile unaccompanied by the lines of the mouth, the nostrils, and the soul which is written in the eyes, is apt to lack the true delineation of character which all portrait painters aim at.

The art of portraiture demands something more than form, it requires something more even than dexterity with the pencil. It is noticeable that, working in solid black, the artists clung to accessories of costume which were strongly defined. The feathers of a hat, a military epaulette, the sword or the sword hilt, or anything peculiar to the fashion appertaining to the sitter, was at once seized upon to help out the problem of suggesting identity.

In assessing silhouettes, therefore, at their artistic value one must not overlook the extraordinary difficulties that beset the artist, difficulties that he attempted to overcome in various ways, until in so doing he abandoned the solid black and wandered into other techniques alien to his first methods. The pure silhouette obtains its effects by the use of black only. The composite silhouette, alluring as it is with coloured costume, is another technique, and certainly does not rely upon the contrast of black with white for its appeal as a portrait. This is readily seen in Rowlandson's portrait of the Lieutenant of the Tower of London, illustrated (p. 303). When reduced to black and white as it now is, much of the charm due to colour has vanished.



SILHOUETTES, PAINTED ON GLASS

PORTRAIT OF GEORGE III

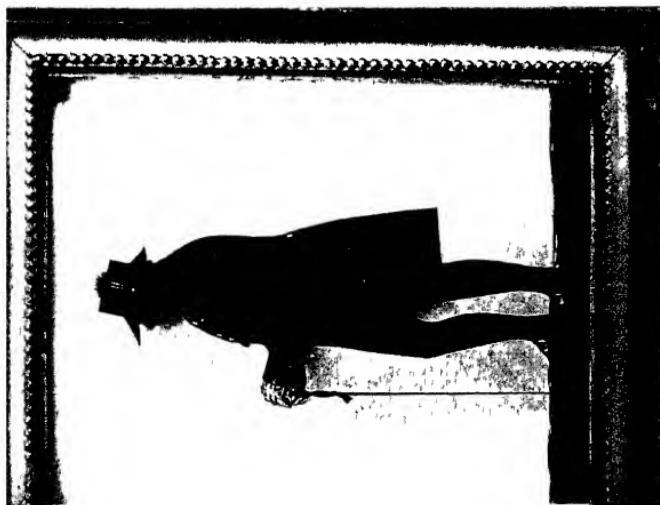
Label Hamlet, Profile Painter to His Majesty and the Royal Family Weymouth, and 17 Union Passage, Bath

PORTRAITS OF GEORGE III, Pitt, AND FOX.

Label Rosenberg, Profile Painter to His Royal Highness the Prince Regent and Royal Family No 14 Grove, Bath

Inside measurement 8 in by 6½ in

(In the collection of H. Satchell Smith, Esq.)



Coloured uniform or brilliant dress added to the black profile portrait is a sign that the profile painter acknowledged defeat. The result is somewhat incongruous: a Georgian general might be Toussaint L'Ouverture, or a lady of St. James's the wife of the president of the Hayti republic.

But the composite profile painter went a step further away from pure silhouette. When Lea of Portsmouth, in his portrait of an Admiral, illustrated (p. 307), filled in the lines of the face and the detail of the eye, he placed it on permanent record by so doing that profile painting as a black art had departed.

But there is a direct line in the art of the silhouettist. It has a long lineage. The Etruscan vase was its prototype and the vignette of Daguerre was its successor, and modern artists have used black contours in conjunction with white with surprising cleverness.

It affords food for study, from Simon de Passe to the modern coinage, profile portraiture has been exhibited in varying phases of excellence. The glyptic art of the Greek cameo found a modern echo in Wedgwood's medallions, modelled in hard jasper porcelain which afford a gallery of examples of profile portraiture at a very high level. And Flaxman's designs for Wedgwood were contemporary with the early silhouettists. Portraiture was not at a low ebb when the black profile artist came on the scene. To say nothing of Reynolds and Gainsborough, of Romney and of Hoppner,

there were the great miniature artists, Richard Cosway, John Smart, and Ozias Humphrey. There were portraitists in crayon such as Russell; there were artists in plumbago, deftly done miniatures in lead-pencil, by Loggan who gave us Cardinal Mazarin, or by Zincke whose Kitty Clive is well known. From William Faithorne to Sir Thomas Lawrence this art of limbing had not declined. The shadow painter, and later the scissors craftsman, came as interludes. They represent a levelling down in which even royalty participated. Possibly it was due to economy resultant from the wars which not only centred round England under George III but devastated Europe. The name silhouette, a later introduction into England by the French profile painter Edouart, was coined from Etienne de Silhouette, the finance minister of Louis XV, who only held the post six months in 1759. His banalities in financial reforms labelled him a trifler, possibly his *penchant* may have lain in black profiles in lieu of miniatures, or he may have practised the art himself. The word comes from his name, but for what reason is not clear. We know the word indicating a slice of meat placed between two pieces of bread is derived from Lord Sandwich, who first used this easy means of obtaining a fairly substantial meal; but the derivation of silhouette is more shadowy. There were silhouettes before Silhouette.

**Eighteenth-century Artists.**—The practice of recording the shadow thrown by a sitter on a



SILHOUETTES, PAINTED ON GLASS

EQUESTRIAN PORTRAIT OF GEORGE III.

Written Label Hamlet, Profile Painter, No 17 Union Passage,  
Bath, No 2 Conyge Street, Weymouth

*(In the collection of H. Sutchett Smith, Esq.)*



EQUESTRIAN PORTRAIT OF THE PRINCE REGENT

Painted in colour and highly shaded. With view of seashore  
at Brighton. With label of Rosemberg at back of it.

screen and afterwards reducing it by means of a pantograph is described by Lavater in his studies in physiognomy. It originated on the Continent, was practised in France, at Geneva, and in Germany possibly at a somewhat earlier date than in this country. The earliest exponents of the art here were foreigners. There was Rosenberg; the trade label affixed to the back of his productions reads:

Rosenberg.  
Profile-Painter to Their Majesties  
Their Royal Highnesses  
The Prince and Princess of Wales  
and  
The Duke and Duchess of York.  
No. 14, Grove, Bath.

Rosenberg appears mainly to have painted on glass either flat or convex; the latter portraits were executed on the inner side of a convex glass, in which case they are backed by plaster and beeswax.

Rosenberg's work is much appreciated by collectors, and he may be regarded as standing at the head of his profession. His magnificent portrait of the Prince Regent, illustrated (p. 291), is one of the finest English silhouettes known to exist. The military uniform and the accoutrements of the horse are richly gilded, and delicate touches of colour heighten the effect. There is a background showing a view of Brighton and the open sea. It bears the label of Rosenberg on back of frame. The portraits of George III, Pitt, and Fox, illustrated (p. 287), is another fine portrait group by him. On his heels were others whose

work may readily bear comparison with his. There is Hamlet, who painted various members of the royal family. There is a set of eight small portraits of the royal family which has a label at back as follows :

HAMLET  
Profile-Painter  
to  
Her Majesty, and the Royal Family  
No. 17, Union Passage,  
Bath

Time of sitting only one minute.

Price from 7s. 6d. to one guinea, Frame included.

Ladies and Gentlemen waited on (if required)  
at the shortest notice.

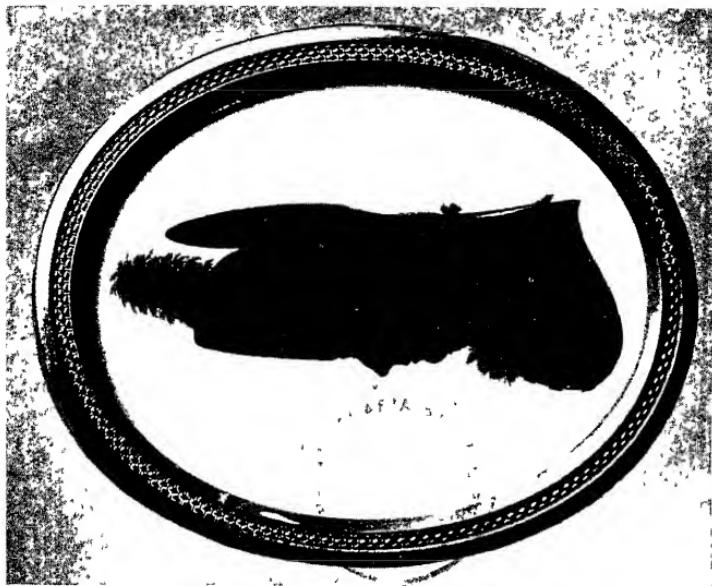
We do not know Hamlet's nationality. The style of advertisement is suggestive of the tradesman's notification in early days of photography when a "likeness" was "taken."

Two fine portraits by Hamlet are illustrated (pp. 287, 291). On the back of the equestrian portrait of George III is *written* :

Hamlet.  
Profile Painter.  
No. 17 Union Passage, Bath.  
No. 2 Conyger Street,  
Weymouth.

On the back of the other portrait of George III is *written* :

Hamlet  
Profile Painter  
to Her Majesty  
and the Royal Family.  
Weymouth.  
and 17 Union Passage, Bath.



SILHOUETTES, PAINTED ON GLASS.

PORTRAIT BY ROSENBERG.

Dated on back 1785

Inside measurement  $7\frac{1}{4}$  in by 5 in

PORTRAIT OF SAMUEL WYMENT HARRIS, ESQ

Cornet in the 17th Lancers

By Miers, Date about 1798,



*(In the collection of H. Satche Smith, Esq.)*

It would thus appear that Hamlet's headquarters were at Weymouth.

Among other noteworthy adepts of the art were Charles of the Strand, Mrs. Beetham of Fleet Street, Miers, Field of the Strand, and Rowlandson, the caricaturist. Abroad there was Gonord and Mantinini and Farberger at Paris, and many others. The latter executed a portrait of Lord Mansfield on glass with a gilded background which is most effective. Plaster of Paris also became a favourite body on which to work. The silhouette on paper as distinct from the profile portrait on glass, on ivory, or on plaster marks a distinction in style.

In regard to Mrs. Beetham, she appears to have been a remarkable woman. Her husband, an inventive genius, not only delivered lectures, but patented what is practically the modern mangle. His wife's studio was at 27 Fleet Street. Foote, the actor, encouraged the struggling artist and inventor and his talented wife. Beetham had invented a new process for gilding glass and for painting on glass, and Mrs. Beetham's shadow-graphs won renown. She seems to have known many of the leading people of her day. She was the pupil of Opie the painter. Her daughter Jane had four pictures exhibited in the Academy in 1794 and others in succeeding years. She painted a portrait of Mrs. Beetham exhibited at the Academy in 1796 which is now in the Board Room of the Brompton Hospital for Consumptives.

There is also a sketch of her by Gainsborough, and there is a silhouette portrait of her by Amelia Aldersen. She did not continue her work at portraiture after 1797, which may have been carried on by her assistant William Gardner, who was a capable engraver, many prints bearing Bartolozzi's name being done by Gardner. He illustrated several books, including the *Memoirs of de Grammont* and an edition of Shakespeare. He entered Mrs. Beetham's service, he says, as assistant, as she "had at that time a prodigious run for black profile shades. My business was to give them the air of figures in shade, rather than the black blank masses which were customary." Here we have the recognition that the pure silhouette had something needing, and the trend was accordingly towards the composite. The portrait of a lady by Mrs. Beetham, illustrated (p. 299), shows the gilding on the glass which was artistically employed at her studio; the departure from the solid black is here readily indicated by the delicate touches in the hair and in the headdress, and the adjacent portrait of a lady shows pure profile painting as far as the head goes, with the slight departure shown in the neckerchief.

When August Edouart, a Frenchman, came to London in the early years of the nineteenth century, he brought with him a word and that word was "silhouette"; from that day, profile painters became extinct. The new title has lasted to this day, and the term "profile painter" adopted by



SILHOUETTES, PAINTED ON GLASS

PORTRAIT BY UNKNOWN ARTIST

Formerly in Wellesley Collection

Inside measurement  $3\frac{1}{8}$  in by 3 in

PORTRAIT BY MRS. BEETHAM.

Painted in delicate manner

Inside measurement  $2\frac{1}{4}$  in by  $2\frac{1}{8}$  in

(In the collection of H. Stutcliffe Smith, Esq.)

the earlier exponents has been forgotten, except by collectors.

Miers is an artist who comes into notoriety. It was he who made a portrait of "Mr. Burns of Kilmarnock," dated 1787, which is now at the Scottish National Portrait Gallery. Concerning this portrait, Robert Burns writes from Mauchline June 23, 1788: "Mr. Miers, profile painter in your town, has executed a profile of Dr. Blacklock for me; do me the favour to call for it, and sit to him yourself for me, which put in the same size as the doctor's. The account of both profiles will be fifteen shillings, which I have given to James Connel, our Mauchline carrier, to pay you when you give him the parcel. You must not, my friend, refuse to sit. The time is short; when I sat to Mr. Miers I am sure he did not exceed two minutes. I propose hanging Lord Glencairn, the Doctor and yourself in trio over my new chimney-piece that is to be."

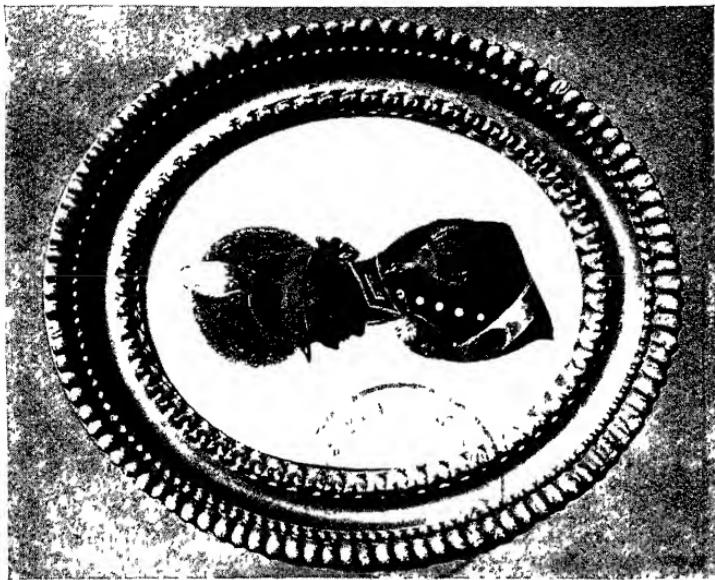
Miers was the most noted London silhouettist of his day; he originally came from Leeds. He was the Cosway of metropolitan shadow limners. He seems to have systematized his subjects; his advertisement runs, "Miers, profile painter and jeweller, 111 Strand, London, opposite Exeter Change, executes likenesses in profile in a style of superior excellence, with unequalled accuracy, which convey the most forcible expression in animated character even in the most minute size for brooches, lockets, etc. Time of sitting three

minutes. Miers preserves all the original sketches, from which he can at any time supply copies without the trouble of sitting again." We have proof that this record was faithfully kept. The successor of Miers was John Field. The firm was known as Miers and Field. In 1834 a biographer of Burns sought out Mr. Field, who produced the life-size original of the silhouette of Burns. "It is one of thirty thousand likenesses taken by the same skilled hand," says the writer. It would be interesting to know what has become of this life-size silhouette of Burns, of which the finished portrait is in the Scottish National Portrait Gallery.

Imitation is the sincerest form of flattery. When Rosenberg settled at Bath, Hamlet became his rival. Similarly when Miers made his quarters in the Strand, Charles, his competitor, had adjacent premises at 130 Strand. Another imitator of Miers was Rider of Temple Bar. These trade rivals even copied the styles of frame used by Miers.

These short sittings and this pseudo "scientific" method of reproducing likenesses must have come as a daring thing to our ancestors. It was novel, it was cheap, it was personal. It smacked of scientific exactitude, which in reality it did not possess. It was the forerunner of the camera.

As to the duration of sittings given to great painters, it is on record that Sir Walter Scott sat to Sir Thomas Lawrence no less than forty



SILHOUETTES, PAINTED ON PAPER IN COLOURS.

PORTRAIT INSCRIBED "CAPN. HOLT, 1798"

Signed. Muus and Field

Inside measurement 5 in by 4½ in.



THE LIEUTENANT OF THE TOWER OF LONDON

By Rowlandson (formerly in the Wellesley collection)  
Inside measurement 5 in by 3½ in

(In the collection of H. Sutcliffe Smith, Esq.)

sittings for his head alone. It is obvious that his attainment of likeness was most laborious, though it is on record that he painted Curran in one day; he came in the morning, remained to dinner, and left at night.

**The Potter and the Silhouette.**—It is found that portraits were painted on ivory as well as glass, and on lockets, rings, and snuff boxes. Many of these are still preserved, and are often the only portraits known of the sitters. The style was adopted, happily sparingly, as a decoration on porcelain. There are silhouettes of George III on Worcester vases. A mug has a painted profile in black of George IV. Frederick the Great of Prussia is on a coffee-pot. At Copenhagen, Müller the potter produced the silhouette portrait of his son on a fine vase now at Bergen Museum, and it was the custom to give similar portrait vases to persons on their marriage. A pair of Copenhagen vases of this nature is illustrated (p. 315). This is not a new art of pottery decoration: it is found on Etruscan vases, but its application to portraiture was its newer note.

The fashion of decorating vases, possibly presentation vases or those commemorating a naval or military victory or a coronation or some equally public event, was very prevalent in the eighteenth century, and the German potters dearly loved such works, and the various teutonic factories exhibit a great many examples of portraiture—medallions painted or in relief, and sometimes black profiles,

In England the engraver and the transfer printer produced creditable results; Robert Hancock engraved a portrait of George III, which was transferred to Worcester porcelain. In this connexion one cannot help turning to that great gallery of Wedgwood medallions as representative of what the potter could do in conveying with exquisite art the lineaments of the great personages of his generation. As to the question of price, it is interesting to know what that great genius Flaxman received from Wedgwood for his wax models for these jasper medallions. For portraits of Mr. Herschell, Dr. Buchan, Dr. Johnson, and Captain Cook, he obtained two guineas each. For a portrait of Governor Hastings he had three guineas, and for the wax bas-relief of Mercury, uniting the hands of England and France (illustrated p. 435), he was paid thirteen guineas.

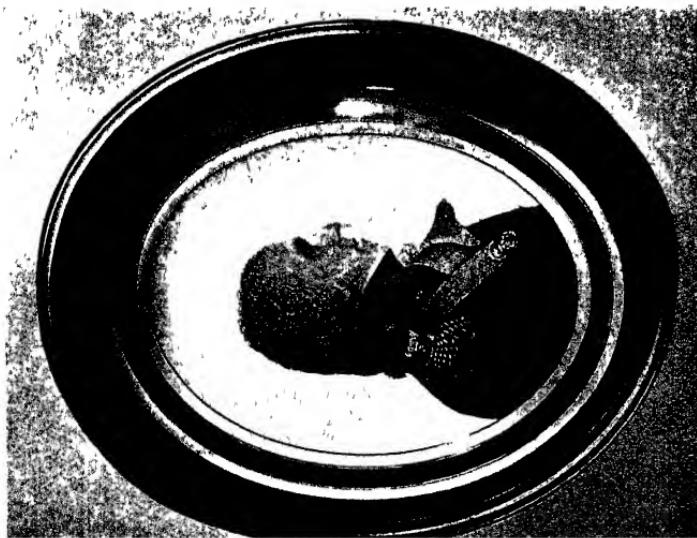
“*Scissorgraphists.*”—Those collectors who are esoteric in their taste do not look with especial favour on the later school of artist craftsmen who “cut out” their portraits with the scissors and pasted them on white cards. Indeed the lovers of the more precious in profile painting confine their collection to paintings on glass and ivory and plaster, to snuff boxes and china—paper silhouettes have no attraction for them. It is a matter of taste. A bad profile painting may not be equal to a good “cut out,” as they are termed.

Apart from the delineators of portraits from the



SILHOUETTES

A  
M  
E  
R  
I  
C  
A  
N  
S  
O  
L  
D  
I  
E  
R  
Plated on plaster in colours  
Inscribed on back "Taken by  
W. Phelps March, 1790"  
Inside measurement 3 $\frac{1}{4}$  in by 2 $\frac{3}{4}$  in



P  
O  
R  
T  
R  
A  
I  
T  
O  
F  
A  
N  
A  
D  
M  
I  
R  
A  
L  
Plated on glass by Lea, of Portsmouth  
Face finished in detail  
Inside measurement 4 in by 3 $\frac{1}{4}$  in

(In the collection of H. Satchell Smith, Esq.)

shadow of the sitter, there arose another school, extraordinarily dexterous, who cut out portraits *ad vivum* from a glance at the sitter. They are credited with arriving at considerable skill in portraying the character of the sitter. These were cut out in black paper and pasted on white cards. Edouart was an artist who cut his portraits direct without the aid of shadow. Edouart was celebrated for his elaborate and finished backgrounds of buildings and trees or other suggestive scenery to help out his portraits. He had his rivals even more thick than his predecessors. There were in London, Foster and Harding, Franklin, Loecksi a Pole, and many others in the provinces such as Atkinson of Windsor, Wilton of Portsea; and most of these moved about the country, as did Edouart, who visited Oxford and Cambridge.

The term "scissartypes" has not lived. It was a barbarous word and deserved to die. But manipulators of the scissors have won renown for themselves, one might say European renown. Even that unlucky person Peter Schlimmel, who, according to the German story, sold his shadow to the devil, although he could never have sat to a shadow painter, might easily have posed to an artist with scissors and black paper. It is true that Patience Wright, famous for her wax portraits and her bohemian style of living, used her scissors not only to cut profiles but to depict animal and flower subjects. This was

about 1780. But long before that date, a Dutch-woman, Joanna Koerten Block, born at Amsterdam in 1650, gained European renown as the "scissors and paper artist." Her genius was undoubted. She was at first a modeller in wax. She next engraved with a diamond on crystal and glass, and copied paintings in coloured silks. But her chief *métier* was in cutting paper. She attempted landscapes, sea-pieces, and portraits, and arrived at a state of great perfection. She was under the patronage of various courts, and her work was much esteemed. She received four thousand florins for a trophy for the empress of Germany, and at the time of Descamp, her chronicler, some of her work was preserved in the emperor's cabinet at Vienna. She died in 1715.

The "cut out" silhouette attempted within its limits various original departures, as did the painted profile. It was in the main a black profile pasted on a white card, but there are examples of a white portrait pasted on a black card. There is a portrait of Byron, done in this manner, and there are others, some done by the French prisoners, of Napoleon with cuts made from a piece of white paper to suggest black masses to form a contour.

**The Last Days of the Silhouettists.**—The Victorian age saw the end of the silhouettist as a portrait painter, although in odd places he still lingered as a past echo of former glory. His silhouettes, cut out for a few pence, were of no



PAINTED ON PAPER

PORTRAIT OF NELSON.

Black and gilded. Artist unknown

Inside measurement  $3\frac{1}{4}$  in  $\times 2\frac{1}{2}$  in

Originally in Baroness Burdett-Coutts' collection.

(*In the collection of H. Sutcliffe Smith, Esq.*)

striking likeness, and excited no desire to have the experiment repeated. As a real artistic personage representing the last of the old silhouettists and at the same time having prophetic impulses as to its future possibilities in modern art, James Allen should be remembered. He came to London in 1879, and studied art. Some of his silhouettes were purchased by Rossetti, who said that "they gave evidence of an inventiveness and power of composition only met with once or twice in a century." Watts and Madox-Brown also procured examples. Allen invented a process by which silhouettes could be reproduced in metal. Some of these, in silver and copper and brass, are exquisite works of art. A Diana with attendant nymphs was presented to the Ameer of Afghanistan by his surgeon, Dr. Gray, and other examples are in the cabinets of collectors.

The publication of some of his work in London journals, notably by the proprietors of the *Queen* and the *Graphic*, induced Mr. Allen to write from Mildura, Victoria, Australia in 1897: "After devoting the best years of my life to an attempt to bring silhouette into the domain of recognized art expression and adopting it to serve various art methods, I failed, and beaten left the conflict and the country completely discouraged, and with my life to begin all over again. . . . I am still as fully convinced as ever that there is immense scope for silhouette design in art, and still hold that it is as essentially as true a means of imaginative expression, within

its limitations, as any, and that some day, no doubt, it will be considered so."

James Allen was not born in the days when the butterflies of Bath flocked to Rosenberg's studio in competition with that of Gainsborough. He came just at that banal period when black and white was in transition. Wood engraving was moribund, steel engraving was practically dead. Process was coming into being on the wings of photography. It was the late Victorian days when art was languishing. Many men broke their hearts then.

**Modern Developments of the Technique.**—The silhouette will never come again. It represents just that quaint still life which will never recur. It belongs to the age of the copper-plate magazine ; it lived through the steel engraving and the album period of our great-grandmothers ; it strode placidly beside the wood engraving, and with the wood-engraving it died. It succumbed, as did other black and white arts, to photography.

Incidentally one wonders how much the silhouettist learned from Thomas Bewick. He worked from black to white (as, by the way, did the mezzotinters), scraping away the velvety black into sensible high lights delineating the portrait. Every line that Bewick cut on his wood block was white and lightened his background. The French silhouettists early recognized this, and freely used white lines to accentuate their profiles, and to give indications of character which the black



ROYAL COPENHAGEN PORCELAIN VASES.

With festoons of modelled flowers painted in natural colours, base and cover richly gilded Medallions with silhouette portraits of lady and gentleman

*(At Bergen Museum.)*

profile alone could never suggest. Rosenberg and Hamlet added touches of white or gilding as indications of costume, thus avoiding flatness and insipidity. Edouart concentrated on the background. It is not to be supposed that these men, assuming them to be artists, were not aware of the limitations of their technique. But modernity has swept aside these limitations. The spirit of the silhouette has been seized, and its limitations cast aside. Black masses with striking white contrast have been used. Phil May, the Beggarstaff Brothers, Caran d'Ache and others have utilized silhouette technique in conjunction with masses of sharply contrasted design. The Japanese stencil work with its intricate detail showed what black was capable of when finely handled. In a measure the old silhouettist may be said to have worked in line, he worshipped the profile—the exact contour. The modern artist thinks in tone. It is the effect of photography. Great chunks of black, nicely graduated half-tones, broad splashes of white—and somehow silhouettist-like he gets his wonderful results. He portrays character, he obtains expression, he governs his technique. ~A close study of advertisements will show how masterly is his treatment.

## VIII

# THE TEA-TABLE AND ITS ACCESSORIES

Tea-Caddies

Tea-Poys

Tea-Strainers

Caddy-Spoons

Some Curious Tea-pots

*Papier Maché* Tea-Trays

## CHAPTER VIII

### THE TEA-TABLE AND ITS ACCESSORIES

**Tea-Caddies — Tea-Poys — Tea-Strainers — Caddy-Spoons—Some Curious Tea-pots—Papier Mache Tea-Trays.**

TEA was at one time a beverage in this country only enjoyed by *gourmets*. It came into fashion in the days of Charles II. The poet Edmund Waller has an ode "Of Tea commended by Her Majesty." It is poor verse, although the poet styles tea the "best of herbs" and terms it,

The Muse's Friend, Tea does our fancy aid,  
Repress those vapours which the head invade.

As a matter of choice one prefers the verses of Robert Herrick and Sir John Suckling, produced after flagons of "Malago sack" or "Whitsun-ale," telling of "Maypoles, hock-carts, wassails, wakes," or when, as Lovelace sings, "flowing cups run swiftly round. . . . when healths and draughts go free." By the eighteenth century tea had taken so great a hold on the country and was established as the popular beverage that a maid stipulated in her agreement with her mistress

that she was to have tea twice a day. Old diarists have enlightened us on this as they have in regard to the London apprentices a century and a half earlier, when it was duly laid down in their indentures that they were not to have salmon more than twice a week—salmon being plentiful then in the Thames and meat evidently being of a greater price.

In regard to tea, it would be interesting to collect various tea advertisements from early days, to show the progress of the habit and the hold it has had upon the popular mind. It was first regarded as a stimulating medicine, it has now almost come to be considered as a staple article of food. Attempts have been made to supplant it by other herbal infusions, notably *mate*, a South American beverage which is stimulating and refreshing, but these attempts have not been successful. The tea habit seems to be deep-seated and world-wide.

There are tea-tasters' pots and cups which in some cases are of antiquity enough to attract the collector. They are more utilitarian than artistic, but they have a genuine interest. The study of the tea-table can be pursued advantageously in regard to the comparison of the different types of vessel used at different periods—the shape of the tea-pot and its size, the form of tea-cups, and the style first introduced into England when tea was originally drunk here. In general the Chinese tea-pot and the Chinese tea-cups are delicate

in character and of a *finesse* unknown in the Western countries. There certainly was no handle to the early Worcester and Bow and Plymouth cups, but they followed the Chinese forms which undoubtedly were used in England before the existence of English porcelain factories. Even New Hall, at a much later date, made cups without handles, although much larger in size. In crediting Dr. Johnson with his twenty to thirty cups of tea at a sitting, it must be borne in mind that they were cups of a miniature size, possibly Worcester or Bow; with this knowledge the Doctor's great drinking feats sink into comparative insignificance. The writer has measured the cups such as were in use in Dr. Johnson's time, and finds the contents of five such cups of the Bow "quail" pattern equal to a modern breakfast cup.

**Tea-Caddies.**—In eighteenth and early nineteenth-century days the prudent housewife kept an eye on the tea-caddy, which had a lock and key. These were fashioned with as much artistry as the spice boxes of the East, and the receptacle was made worthy of its precious contents.

The word "caddy" has a curious derivation. It comes from *kati*, a Malay word; it was a weight in the East Indies, commonly equal (in China exactly by treaty) to one and a half pounds or 604.8 grams. This was presumably the weight of early packages of tea.

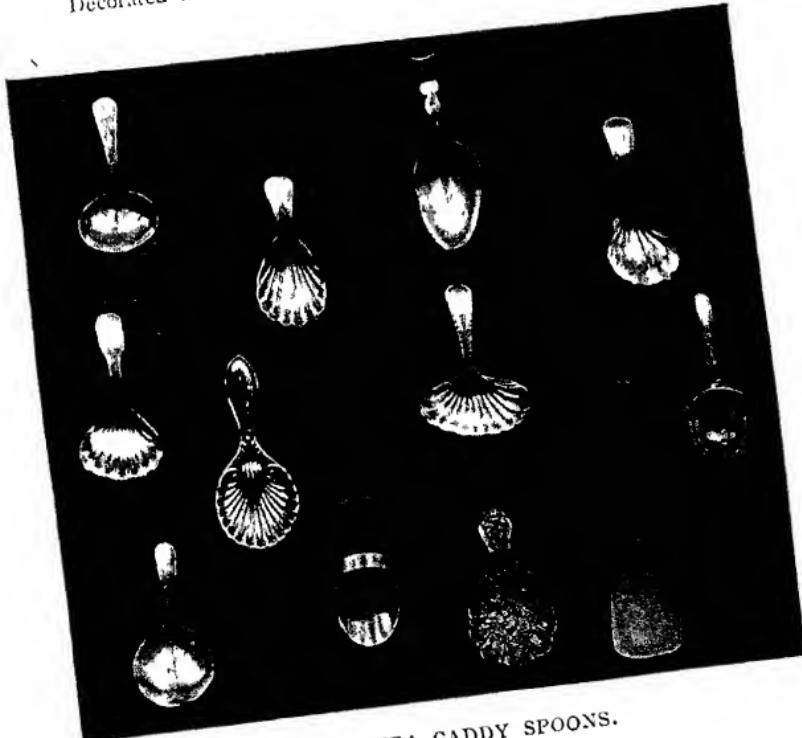
Chippendale, in the list he gives in his *Director*, 1764, of the furniture he made, mentions "tea-

chests," which was the early term for caddies. The tea-canister was the tall, round, metal receptacle used in the retail trade. In A. Hepplewhite and Company's *Cabinet Maker's and Upholsterer's Guide* in 1794, there are among the designs "tea-caddies" and also "tea-chests," as well as tea-trays, all with delightful marquetry. It is curious to find this distinction. In the list of articles designed and made we find both carefully named as "Caddies, Tea," and "Chests, Tea." In regard to the designs there certainly seems to be a slight distinction between the two. The chests are modelled on metal-workers' designs, and have bulging sides and are somewhat sarcophagus in form. They resemble Chippendale's illustrations, and, like his, invariably have handles at the top. The caddies of the two types, square—with or without slightly larger base—and oval, with flat top, are both without handles. Thomas Sheraton in his *Cabinet Maker's and Upholsterer's Drawing Book* in 1802, although he has Gentlemen's Shaving Tables and Dumb Waiters, and Clock Cases, has no reference to tea-caddies or tea-chests. It may therefore come as somewhat of a shock to collectors to find that what they have attributed to Sheraton may be by A. Hepplewhite and Company. But the Hepplewhite style seems to have become representative of the period which lies between the love of form of Chippendale and the love of colour by Sheraton—the golden mean between two opposite styles. The illus-



TEA CADDY

English Late eighteenth century  
Decorated with marquetry of satinwood and other woods



SILVER TEA CADDY SPOONS.

English. Eighteenth century  
Exhibiting fluted shell and other designs Average length 3 in

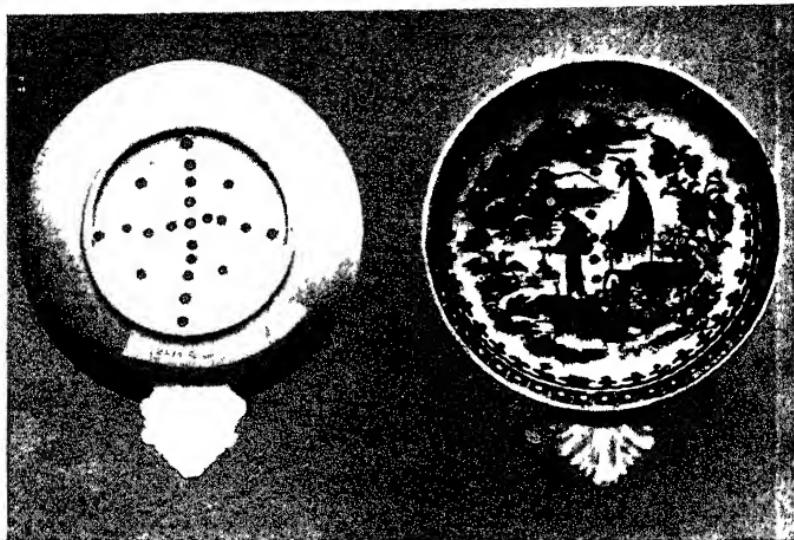
tration of a Tea-Caddy (p. 325) is wisely labelled "late eighteenth century, English." It is impossible to say who designed it. Not all the museum authorities on earth can conjure up the designer, unless some spiritualistic medium comes to their aid. There is quite a suggestion of the Tunbridge ware in the marquetry in the border. The central and side panels exhibit pretty work. The delightful colour is absent in a photographic illustration. The method employed in such marquetry was to place together a pattern made up of rods of wood glued together, and slice off as many sheets as were required *ad infinitum*, and lay them on a bed. Those who possess these fine marquetry cabinets may be advised to keep them well oiled. The sun shrinks their component parts, and damp is a fatal enemy.

There is no doubt that considerable artistry was employed in these dainty tea-caddies. During the satinwood period of the schools of Hepplewhite and Sheraton, many fine examples were made with inlays in green, or holly, with typical ornament and of elegant form. They are related to the knife boxes now converted into stationery cabinets. Many of these are of peculiar beauty in their shape with broken outlines finely conceived. In regard to the ivory guard to the key-hole, in the example illustrated one would suppose it to have been an afterthought. It cuts into the design and overlaps the lozenge in the centre panel. This is a blemish, and fastidious collectors regard this as such. It

may be said that this is essentially English to mar a design by such a vandalism. Few continental craftsmen, however mediocre, would produce such a false note.

In the early Georgian days there were heavy mahogany caddies, and there were other cases of shagreen and in such cases are found silver caddies. There is a set of three by William Plummer, with the hall-mark 1773. These are of oblong form with broken base, and have lids. There were caddies of glass with silver mounts, these are rarely found: the writer has seen an example with the hall-mark of the period of George II. There were late specimens of iron, japanned and decorated with gilt floral design. Of the eighteenth century there were caddies embellished with paper work, after the manner of the "delusive industries" of Mrs. Delany, which actually enclosed Wedgwood medallions as part of the design. It was a banal environment for Flaxman's genius. Mrs. Delany became illustrious. Her coloured paper flowers in the medium of scissors and paste made the court talk. George III, that great patron of the arts, "took delight in these flowers" pasted on a black background. He ordered her portrait to be painted by Opie. He called her his "dearest Mrs. Delany." Scissors and paste and the finnicking arts of the eighteenth-century dilettante won royal favour.

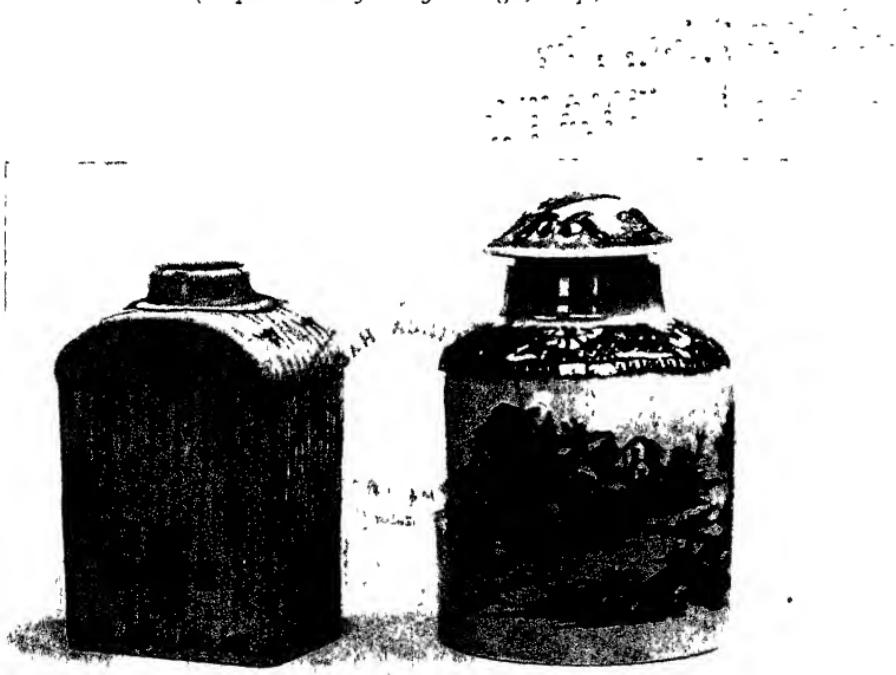
**Tea-Poys.** — The Staffordshire potter saw a market and seized it. He produced examples with



TEA STRAINER

Salopian earthenware, decorated with Chinese subject in blue transfer printing

(In possession of W J Gough, Esq.)



TEA POYS.

Royal Copenhagen porcelain. A. 162. 8.

caricature headdress. He catered for fashion and for humble folk alike. He competed with Mrs. Delany as he competed with the silversmith and the cabinet maker. He created a new fashion. Not only in England but on the Continent, the vessel known as the tea-poy had a vogue. The blue and white tea-poy, illustrated, shows what the old Copenhagen factory produced at the end of the eighteenth century. There are many Japanese Imari examples of this period. The East India Company imported them from China, and the silversmith added the lids. The lid is a portion of the tea-poy more often missing than not. Whether the silversmiths came to the rescue of the potters on account of lids broken in transit we do not know, possibly they did. In the same manner the silver spout was added to the china tea-pot. But the silver lids give, with their hallmark, an approximate date.

The English potter entered the field at an early date, and the earthenware tea-poy (illustrated p. 329) is a typical example, with its deep purple-blue underglaze transfer-printed oriental design, of the style of the Caughley or Salopian factory about 1765.

It must be remembered that this was actually before the so-called Sheraton period, when from its larger size, it may be inferred that tea was less precious, and was heading for its popular position as a natural beverage. It is certain that many of the receptacles of the cabinet maker and often

of the silversmith were larger than those of the potter. Whether the potter appealed to persons to whom tea was obviously more precious is a moot point.

There were salt glazed tea-ploys of delicate artistry; one inscribed "Fine Bohea" fetched forty-one pounds at the Solon Sale in 1913. There were Chinese examples of these tea-vases; Delft has square examples with black ground and polychrome decoration of the seventeenth century. Dresden produced specimens, and there is a fine pair of Wedgwood tea-ploys transfer-printed in red at the Birmingham Museum; one represents a sylvan scene and the other a tea-party; the catalogue describes this as being the potter, Josiah Wedgwood, and his wife. These examples are early (about 1762 to 1795), and were printed at Liverpool to the order of Wedgwood.

**Tea-Strainers.**—That tea is an infusion, and not a decoction like coffee, has not always been understood by its votaries. The potter, however, was not unmindful of the necessities of the tea-table when he produced tea-strainers. Blue transfer-printed ware covers a wide and mainly utilitarian area with its punch bowls, tea-pots, coffee-pots, and breakfast, tea and dinner services. The whole family of Staffordshire potters and the Leeds and Swansea factories emulated the underglaze blue transfer-printed porcelain of Worcester and of Caughley, which latter is in date as early as 1764. Some of the results of Staffordshire are

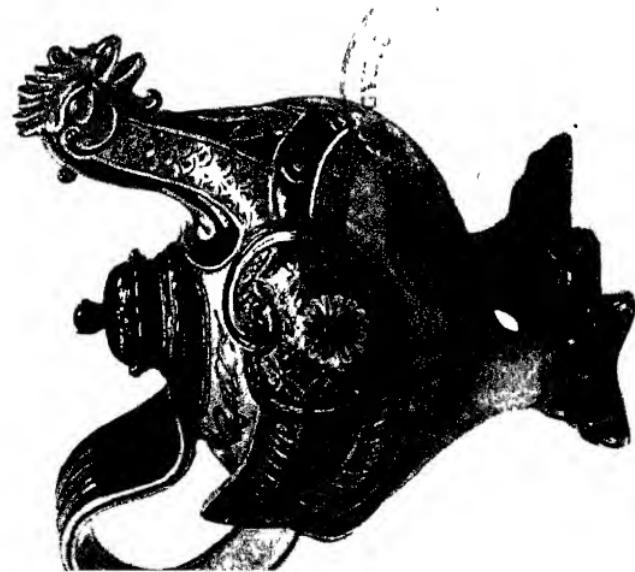


CURIOUSLY DESIGNED TEAPOTS.

PORCELAIN TEAPOT.

Japanese. Eighteenth century.  
rich Polychrome decoration and gilding; blue and red  
dominating, having panel with chrysanthemum ornament;  
and bearing other symbolic ornamentation

(In collection of Author.)



CADOGAN LIDLESS TEAPOT

Rockingham factory

In the form of a peach after Chinese prototype  
The vessel is filled by inverting it and the contents secured by  
a stopper

excellently potted and arrive at distinction as echoes of a finer body though not a finer decoration. The body of the earthenware was especially suitable for this class of decoration; the oriental patterns of Bow and Worcester and Plymouth were slavishly followed. The celebrated "willow pattern" which originated at Caughley was copied by Spode, Adams, Wedgwood, Davenport and the rest of the Staffordshire potters, as well as at the Leeds factory and the Don Pottery. Caughley provided many a prototype; the two tea-strainers illustrated (p. 329) are a Caughley pattern, with the man holding up a fish, standing on a boat with a lateen sail. It is to be found on cups and saucers and on punch bowls. These strainers are beautifully potted, and suggest the Swansea factory in this respect. They are three and three-quarter inches in diameter, and with their delicate thumb pieces were evidently intended for something higher than kitchen use. Some writers have assumed that they are gravy-strainers, but it seems much more probable that they were tea-strainers, as they are of the same pattern as tea services in the blue transfer-printed ware, and they exactly fit the tops of the cups. In regard to strainers used for tea, there are silver tea-spoons, with the hall-mark of 1750, of a period twenty-five years before the earthenware strainers, with a perforated bowl and with a handle terminating in a spike.<sup>6</sup> As the early tea-pots were made without strainers at the junction of the spout

with the body of the pot, the tea was poured into each cup through the bowl of this spoon, and the spiked end of the spoon was thrust down the spout whenever necessary. These spoons are often termed strawberry or olive spoons, but their purpose in handling these delicacies is not evident. They, together with the so-called gravy-strainers, must be regarded as appurtenances of the eighteenth-century tea-table. There is, too, according to Scott in *St. Ronan's Well*, "A silver strainer, in which in more economical times than our own, the lady of the house placed the tea leaves after the very last drop had been exhausted, that they might afterwards be hospitably divided among the company to be eaten with sugar and bread and butter."

**Caddy-Spoons.**—During the prevalence of the tea-poy it does not appear that there was any spoon specially associated with it. The tea-caddy became a decorative object and of larger dimensions which allowed the use of a special caddy-spoon which evidently could be kept in the caddy. No spoon could have been stored in any tea-poy on account of its narrow neck. The caddy-spoons are mainly of the nineteenth century, although a few examples are found of the late years of the eighteenth century. They were usually silver, and the hall-mark determines their date. Dainty little articles, they appeal to the collector as being among those bygone articles of everyday use which nowadays have been relegated to the cabinet.

The variety of design given to these little dainty spoons by the silversmith is seen by the group of eighteenth-century English examples illustrated (p. 325). Shell-like forms of varying designs are favourites. Some are in the form of scoops, and one in the group is shaped like a miniature shovel and has an ebony handle. In length they average about three inches. The one with ebony handle is four inches. They were stored in the tea-caddy, and in date they range from about 1790 to 1820 or a little later.

**Some Curious Tea-pots.**—If the history of the tea-pot in England were written, it would be a chronicle of social customs for nearly two hundred years. The silkworm was imported to Europe in furtive manner from China, and the delicate porcelain tea-cups and the pot for infusing the fragrant beverage which in particular we have made our own was borrowed from the “Heathen Chinee.” The more clumsy fingered European has added a handle to the cup and has vulgarized the design and decoration of the tea-pot of the original inventors. Of curious shapes, some quite unrecognizable as tea-pots, there is the first known example in England of silver, illustrated in *Chats on Old Silver* (p. 243) by the present writer. The shape is like a lantern of a modern policeman. It is as tall as a coffee-pot and has a straight spout. It was presented to the Honourable East India Company by Lord George Berkeley. Its hall-mark is 1670. In regard to size it may be observed that

most oriental tea-pots are small. Early Worcester pots were very small. Some of the delicate salt glaze tea-pots were of small dimensions. Bow were larger, and so were those of Lowestoft. Whether the tea-pot intended for the use of one or two persons has survived and the larger English examples for more common use have been broken is a conjecture to be considered in determining the relative sizes of tea-pots. There is a Wesley tea-pot of gigantic size, although from records we know that Wesley himself drank small beer for breakfast, as was the custom, and it is recorded that Coleridge when at Christ's Hospital School had a similar drink at breakfast and on the whole was underfed, according to the menu preserved. The tea-urn, fashionable in Scotland, for brewing tea, became a feature in Methodist and other social gatherings, termed "Tea Meetings" in early and mid Victorian days. Tea was then made as a decoction and not as an infusion. "Tea separately made for each customer" is a legend nowadays in every popular tea-room.

In regard to humour, the Chinese and the Japanese have no equals in pottery. There does not, so it would appear at first survey, seem to be much scope for originality in the design, but the illustrations show the field of grotesque tea-pots is an extensive one, and the oriental with his vivid imagination and his fine practical potting has easily outstripped the English potter in humorous invention. The old Japanese porcelain tea-pot of

a Man with a Sack is a fine piece of work. The man has a rich blue cloak, and the remainder is dull brown representing the colour of the sack. Here the chief aim has been to utilize a humorous form for a certain end, irrespective of decoration, and the result is a perfect piece of grotesque art.

In the second piece of Japanese pottery considerable skill has been lavished on the colouring as well as the form. The tea-pot is in the form of a cockerel. The head is a rich red, and resembles the appearance of a boiled lobster in hue. The comb is red and tipped with gold. Red and blue predominate in the colouring of the wings, and obeying a national convention, the chrysanthemum appears in a panel. There is no European pottery which can produce anything like this for whimsical drollery in the most perfect taste.

There is a specimen of Bow china, a tea-pot embellished with grape-vine appendages. It is grotesque enough as it stands, but there is an absence of humour and of dignity. There is a false note in it. The tea-pot seems to be symbolical of the vine. Its painted landscape suggests scenes on the Moselle. Its vine-leaf for a spout, its grapes for a top to the lid, and its twisted vine-stem for a handle, may convey the lesson that the beverage brewed therein is the cup that cheers but not inebriates. It is not humorous to imagine the tea pouring out of the grape vine-leaf as it is from the old Japanese sack or from the beak of the bird. If there is something to be said for the

irony of the grape-vine tea-pot, which is a study in form, there can be found nothing to be said for the coloured salt glaze tea-pot in the form of a cauliflower. The natural colours of the cauliflower are there, to which has been added a garish yellow. But it was evidently a pleasing piece of incongruity for eighteenth-century tea drinkers to use this vessel. Perhaps the homely cauliflower was sufficient parody for the English potter. He must not be held responsible for the taste of his clients ; he made the pot to sell ; and without doubt it sold well, and it stands as a tangible and real specimen of humour in eighteenth-century art on the shelves of the British Museum.

Toby Philpot occurs everywhere. It is not surprising to find him figuring as a tea-pot. He seems to have been a perennial source of amusement, and Staffordshire potters must have made fortunes by his engaging personality. As a tea-pot he cannot be recommended to collectors, he smacks of Rowlandson and Gillray and the coarse caricaturists of the period.

The Staffordshire potter suffers in comparison with most European artists in regard to humour that is permanent. An examination of Italian majolica from its earliest days shows a wealth of grotesque design. Garden seats were potted having grotesque monkeys, life-size, as supports. Highly coloured masks with leering satyrs and mirth-making punchinellos were made in the form of ornamental brackets. The Italian potter had a



STAFFORDSHIRE SALTGLAZE CAMEL TEAPOT.

Date about 1760

Embodying design of square tea caddy with lid



thousand models before him in the grinning gargoyles of his cathedrals, or the elaborately chased bronzed door knockers and similar metal-work in his cities, dating from the fifteenth century. Similarly across the Alps, in France there was no lack of inventiveness in turning humorous forms in clay. Hundreds of grotesques, both old and modern, may be procured for a trifling cost, which have the saving grace of being humorous without being coarse, and comic without being offensive.

The English potter had a wealth of material at his hand had he known it, and if this should meet the eye of some enterprising potter, perhaps he will take the hint and make a fortune for himself and offer delectable models to connoisseurs. In most of the English cathedrals under the *miserere* seats is fine woodcarving of a very high order. It is mainly grotesque, and is exuberant with the drollest fancies. The early woodcarvers revelled in this humour and gave free play to their chisels in producing a gallery of comic, satiric, and whimsical characters of unequalled character for all time. After a survey of Oriental and Continental art, not only in ceramic but other fields, the reflective student will perhaps be inclined to come to the conclusion that where the absence of humour is most marked there seems also to be a corresponding lack of originality, a tendency to narrow and stodgy models, and a want of breadth of conception.

It is possible to be more ludicrous than one

intends. Some of the old English potters deserve to wear the laurels without having snatched at them. Much of the old Staffordshire ware appeals to modern taste because it is "quaint"—a word which may mean so much, or so little. These articles, now in the cabinet of the china collector, once did duty in the housewife's kitchen. There is a touch of humour in this too, but we must tread carefully. There is a Whieldon tortoiseshell piece which was used as a sauce-boat. The front part and spout represent the head of a fox, and are painted a brown colour, the other portion is the body of a swan, with the head and neck forming the handle ; this is painted white, it is a ridiculous specimen of ceramic art—it cannot be considered humorous.

The salt glaze tea-pot (illustrated p. 341), with the stooping camel has something in it to inspire admiration. There is nothing else like it. It is original. The design embodies a tea-caddy, and this is borne on the back of the camel. This conception is quite symbolic, indicating the brick tea, camel-borne, which was sent across Asia to Russia. It is true the butterfly on the camel's neck is out of proportion, and would be about a foot in length if measured by the length of the camel's neck. This is a touch of humour not contemplated by the designer.

An early nineteenth-century tea-pot of basalt ware, reminiscent of Turner and Wedgwood, is in barrel form. It is a fine piece, and there is

nothing to quarrel with either in decoration or design. As in the vine-leaf tea-pot previously alluded to, perhaps its innocent shape masked a stronger decoction; a tea-pot in the hands of one Saireh Gamp had a magic-like habit of pouring out gin and water instead of fragrant Bohea. It resembled the harmless looking ginger-beer bottles used on the cricket field in *Tom Brown's School Days*, which contained something a little stronger than the teetotal beverage.

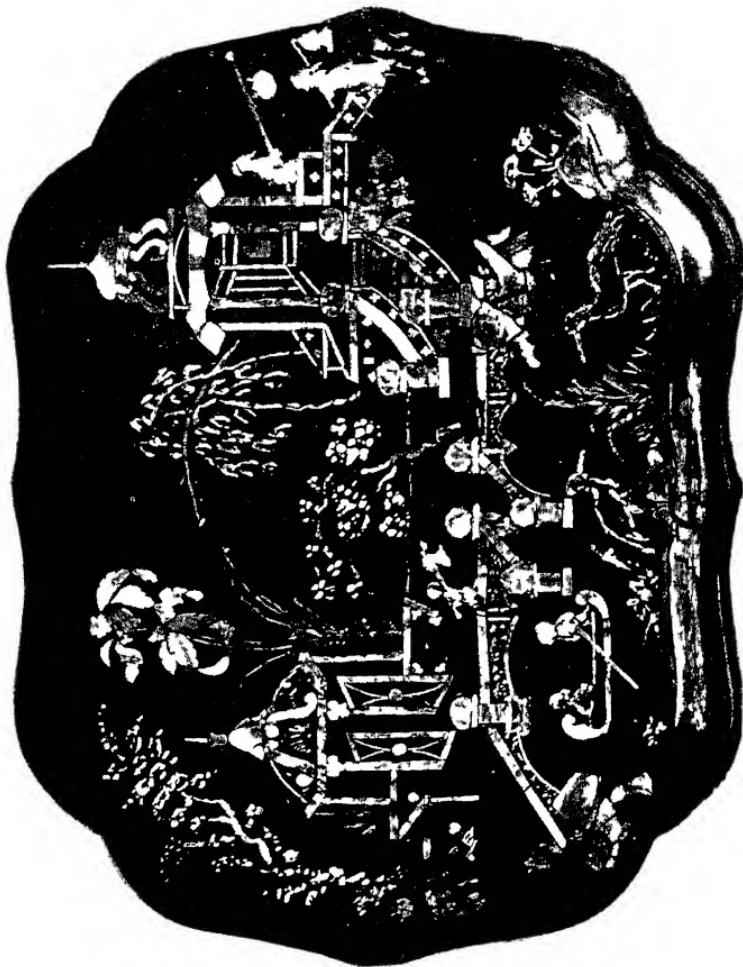
At the beginning of the nineteenth century certain lidless tea-pots termed "Cadogans" became very popular. Made without a lid, people were puzzled as to how the tea got into the pot, much in the same manner as George III was curious as to how the apple got into the dumpling. But the secret is a hole in the base, on the principle of the well inkpot with a tube running inside the pot nearly to the top. First made at Rockingham about 1780, the vogue continued for nearly a quarter of a century. The marks found on these tea-pots are "Rockingham" or "Brameld and Co." Many of them were made for Mortlock, and bear that name in addition to the word "Cadogan." The earlier types are rich chocolate brown. Later specimens in brown or in green bear the maker's name "Spode" or "Copeland and Spode." It will be observed that the shape is that of a peach, and follows the Chinese original, with the usual occidental departure from a prototype. Obviously the vessel as used by the Chinese was certainly

never intended for the infusion of tea. Tea was first made in another vessel. Probably the Chinese used it simply for hot water or for some cordial not brewed in the vessel itself.

*Papier Maché* Tea-Trays.—Lac trays are not to be confounded with the iron trays japanned and decorated in gold or colour or mother-of-pearl in the mid-Victorian era or earlier, having baskets of flowers and all the other monstrosities that are found in wall-paper designs of the same period and linger to the present day in horrible profusion. The *papier maché* tray is of an older date. There was quite a trade exporting these tea-trays to Europe from China and the East. It followed the exportation of the lac panel, and to-day it is succeeded by a hundred equally desirable possessions from shantung silk to paper serviettes, from children's toy-books to photograph frames. The Japanese and the Chinese have ascertained to a nicety what the Western barbarians like, and they produce their wares accordingly. The *papier maché* tea-tray is no longer forthcoming from China and Japan, it has already passed into the realm of collecting.<sup>6</sup> Old examples indicate how extraordinarily patient must have been the artistry of the worker in a veneer of mother-of-pearl, of thin slices deftly applied, supplemented by the pencil work of the gilder, no mean artist, to produce such pleasing results. There is nothing shoddy about the work, nor the design. These trays, if they are fine

PAPIER MACHÉ TEA TRAY.

Chinese Late eighteenth century  
With subject illustrating a Chinese pleasure garden, with river, at night. Executed in lac *huangtze* style with  
iridescent inlays and delicate gilding



examples, stand as worthy of the collector's study. This style is termed by the French *Laque burgautée*, and is not to be confused with another style with thick mother-of-pearl inlay, also of Chinese and Japanese origin.

In the example illustrated (p. 347), there are a good many little pieces of mother-of-pearl missing. It is partly incomplete, but enough remains after the ravages of time in its use in this country to indicate the beauty of the design and the perfection of the craftsmanship. It is Chinese work; the scene represents a feast of some sort at a pagoda by the river-side. It is night, the lantern bearers on the stairway on the right pace to and fro to receive the guests. In the middle on a terrace another lantern bearer is shown with a pole over his shoulder to which a lantern is suspended. On the stream is a boat with two figures. In the immediate foreground are two aquatic birds such as is found in the designs on Worcester porcelain. The graceful foliage of the trees and the flowers on the banks are picked out in gold on the black lac. The pagodas and the standing features, the balustrade with pillars with circular tops, and the great flowering tree in the background, iris-like, all shimmer with the iridescence of pink and green mother-of-pearl tints, carefully selected pieces being laid on in a manner such as only oriental fingers can attempt. In comparison with such cunning and almost magic manipulation of minute particles of colour the

amateur japanners of the eighteenth century who practised in this country fade into insignificance. They dabbled in a subtle art, following the fashionable recipes of John Stalker, who, in 1688, produced a volume to teach ladies and others how to "beautify" furniture, with his so-called japanning. Many a clock-case and cabinet and fine table have been ruined by these amateurs. The nineteenth century followed on with crude decadence. The only comparison in regard to the patient artistry of the East is with the intarsia workers of Italy in the sixteenth century. One must regard, however, the *papier maché* tray on a lower plane than the choir stall; but delicacy of touch and ripeness of technique should be recognized wherever found, and these Chinese tea-trays, on the plane of minor decorative art, do claim recognition on this account.

## SIDELIGHTS IN POTTERY

Liverpool Tiles

Druggists' Jars

A Lowestoft Inkpot

Old Rouen Salt Cellars

Staffordshire Transfer-printing

A Staffordshire Loving Cup

Irish Political Plates

Puzzle Jugs

The Chinese Ginger Jar of Commerce

Wedgwood Tobacco Pipe Heads

The Calabash and the Potter

Spanish Lustre Ware

Black Porcelain

## CHAPTER IX

### SIDELIGHTS IN POTTERY

Liverpool Tiles—Druggists' Jars—A Lowestoft Ink-pot—Old Rouen Salt Cellars—Staffordshire Transfer-printing—A Staffordshire Loving Cup—Irish Political Plates—Puzzle Jugs—The Chinese Ginger Jar of Commerce—Wedgwood Tobacco Pipe Heads—The Calabash and the Potter—Spanish Lustre Ware—Black Porcelain.

THERE are many curious phases of pottery of exceptional interest to the collector. A pleasing part of the hobby of the student is to turn aside from the main paths and pursue inquiries in unfrequented tracks relating either to the personality of the old potters or to trade rivalries which produced far-reaching results. There is the Wedgwood *versus* Champion lawsuit, concerning hard paste, carried to the House of Lords, and there is the controversy as to the respective claims of Battersea enamel, Worcester porcelain, and Liverpool tiles as to the first use of engraved plates in connexion with transfer-printing. One may attempt to trace Tebo, the somewhat mythical modeller of Bow, who is credited with having

worked at Etruria, and one may compare certain marks T.O. believed to be the abbreviated signature of Tebo with certain other marks made by old Josiah Wedgwood on pieces still preserved at Etruria, T B O and T T B O, meaning "top" and "tip top" of biscuit oven. If "Mr. Tebo" was employed as a modeller at Bow he was also employed at Worcester and at Bristol, as pieces from these factories are found similarly marked.

**Liverpool Tiles.**—At one time, strange though it may appear at this date, pottery seems to have been the staple industry of Liverpool. As early as 1674 there are records of its manufacture and two early pieces of blue painted coarse ware are dated 1716 and 1722. In 1754 "the chief manufactures carried on here are blue and white earthenware, which at present almost vie with china." \*

At this time Liverpool leapt into fame by a wonderful discovery which revolutionized ceramic decoration; in place of painting transfer-printing enabled potters to increase their output enormously without loss of artistic character in the result, indeed it is claimed that in regard to tiles the results were better.

To John Sadler of Liverpool belongs the honour of having discovered the art of printing on pottery

\* "The Liverpool Memorandum Book, or Gentleman's, Merchant's, and Tradesman's Daily Pocket Journal for the year 1754."



LIVERPOOL PRINTED TILE

Late eighteenth century

SCOTTISH COUPLE DANCING

Signed "J Sadler, Liverpool"  
(at bottom of tile in middle)



LIVERPOOL PRINTED TILE.

Late eighteenth century

GOING TO MARKET

from copper-plate engravings. The son of Adam Sadler, a printer, he had served as a soldier under the Duke of Marlborough in the wars in the Low Countries. He carried on the business of an engraver. The story goes that he noticed children using certain of his waste engravings to stick on fragments of pottery. In 1750 he associated himself with Guy Green, who had succeeded to the printing business of his father Adam Sadler. At first it was thought desirable to patent the process, and documents were prepared; but eventually it was decided to keep it secret. A copy of an affidavit in 1756 is in existence. "I John Sadler of Liverpool, in the county of Lancaster, printer, and Guy Green of Liverpoole, aforesaid, printer, severally maketh oath, that on Tuesday, the 27th day of July, inst. they these deponents, did, within the space of six hours, to wit, betwixt the hours of nine in the morning and three in the afternoon of the same day, print upwards of twelve hundred earthenware tiles of different patterns at Liverpoole aforesaid, and which, as the deponents have heard and believe, were more in number and better and neater than one hundred skilful pot painters could have painted in the like space of time in the common and usual way of painting with a pencil; and these deponents say that they have been upwards of seven years in finding out the method of printing tiles, and in making tryals and experiments for that purpose, which they

have now, through great pains and expense, brought to perfection."

Josiah Wedgwood saw at once the possibilities of this process, and he sent carriers' wagons weekly from Staffordshire to Liverpool with his cream ware to be decorated by Sadler and Green, and this arrangement continued until 1794.

There is something romantic about tiles, whether they be from some Persian mosque ideally perfect and exquisite in their colour and design, or be quaint Dutch delft examples delicately painted or broadly sponged with scenes representing fisherfolk or windmills, or gable-roofed farmhouses in a picturesque country. The author of *Robinson Crusoe* was described as "owner of a brick and pantile works near Tilbury Fort in Essex," in the proclamation offering a reward for his arrest prior to his pillory in Cheapside. It was at Tilbury that the illustrious author made a somewhat ill-starred venture to "produce in this country the pantiles which had hitherto been imported from Holland." In the lower portions of Greenwich Hospital are tiles to this day which were supplied by Defoe when that edifice was building.

The examples of Liverpool tiles, illustrated (p. 359), show the style of engraving. It is mainly derivative. There was no Liverpool school of designers. Many of these potter engravers boldly lifted their designs from the French; all their fable subjects were stolen. There is a salt



LIVERPOOL TRANSFER PRINTED TILE

THE SAILOR'S DEPARTURE.

With curiously ornamental design at border



LIVERPOOL TRANSFER PRINTED TILE

THE TURKISH CAPTAIN

glaze transfer-printed plate with the French design *Le vendeur des oiseux* which passes as English. This was no crime when Chelsea copied on its porcelain, engravings by Le Bas after Boucher, or produced statuettes from Fontainebleau, in replica, and marked with the Chelsea anchor in red, monkeys from the Meissen figures modelled by Kaendler fifteen years earlier than Chelsea, and known as the *Affenkapelle*.

Concerning the engravers employed at Liverpool the following are known, although little known, J. Johnson, R. Abbey, Gilbody, Evans, and Richard Walker, and it is to be hoped that further local research may elucidate many points and give credit to an art industry which closed the tile factories in Holland, as far as imports were concerned, for a hundred years.

**Druggists' Jars.**—There are a few, very few collectors who have specialized in druggist or apothecary or pharmacy jars or drug pots, as they are variously termed. The manufacture of these extended over a long period. They were made in Italy in the fifteenth and sixteenth centuries of the majolica of Urbino, Pesarro, and Gubbio, with their rich lustrous colours. The Hispano-Moresque ware of Malaga and Valencia had influenced the Italian potters, who in turn passed on the spirit to Moustiers, Rouen, and Nevers. The city of Messina prides itself on the possession of a set of drug jars made at Urbino, no fewer than seventy in number, made for its

civic hospital in the sixteenth century. Shakespeare, in his Italianate play of *Romeo and Juliet*, pictures the sixteenth-century Italian apothecary's shop. It is true this said apothecary whom Romeo sought had stumbled upon ill fortune: "sharp misery had worn him to the bones." But we catch a glimpse of the interior of an apothecary's den:

In his needy shop a tortoise hung,  
An alligator stuff'd, and other skins  
Of ill shap'd fishes; and about his shelves  
A beggarly account of empty boxes,  
Green earthen pots, bladders, and musty seeds,  
Remnants of packthread, and old cakes of roses,  
Were thinly scattered to make up a show.

As Romeo soliloquizes, if any man wants a poison "whose sale is present death in Mantua, here lives a caitiff wretch would sell it him."

Besides the fine array of Italian jars inscribed with the abbreviated names of old-world drugs whose existence has been forgotten and whose very names are hidden in *Pharmacopæias* of the sixteenth century, where lie hidden the secrets of Lucrezia Borgia, there are many fine examples made by the Dutch potters at Delft and other towns in Holland in the seventeenth and eighteenth centuries. Many of these bear initials and dates, and all of them with a few exceptions have a space or reserve across the body of the jar with the name of the drug clearly painted. In these delft jars there is a slight floral decoration. Some

examples have spouts for use in pouring out syrups and other liquids. (See illustration p. 369.)

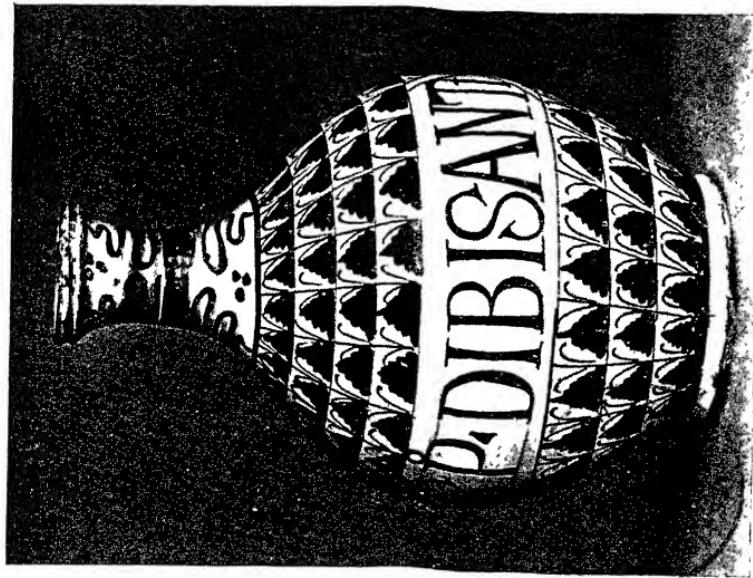
Most of the jars in collections are without lids. When the lids are present they are usually of black wood with knob, and closely fitting. The forms vary; on the whole the palm must be given to the early Italian examples, which are handsome vases with full-bellied form and sometimes having small handles at the shoulders like the old Roman classic types; another variation of this handle, in a more pronounced form like a pitcher, is found in old Spanish examples, where the decoration is rich and ornate. Other Italian jars are long and tall, and in lieu of the big swelling body, the middle of the pot takes a concave form. The Dutch examples include several new designs. There is an indication to make the foot more pronounced or to taper the base till the foot was as definite as the foot of an egg-cup. Later this was more exaggerated till the foot became elongated, very much in shape like an hour-glass and the top portion of the vessel became as circular as a goldfish bowl. This form invariably had spouts. The foot was possibly utilitarian and was held while the syrupy confection was slowly poured out from the spout which was a quarter of the way down the bowl.

A later form is drum-shape, having no more artistic lines than a modern jam pot, though there still remained the floral decoration, usually in blue, and the quaint label. Here the form

begins to assimilate itself with the snuff jars of the eighteenth century, which are also finely decorated and were possibly made by the same potters.

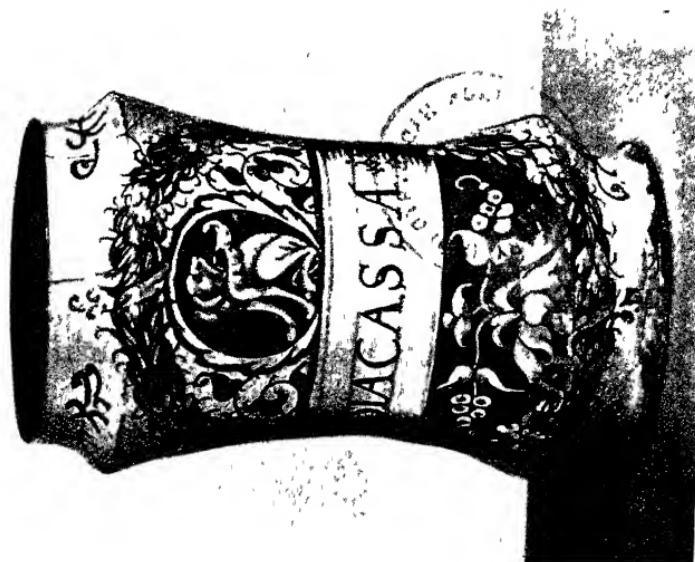
Druggists and apothecaries and members of allied professions have taken an especial interest in these jars appertaining to their ancient dispensing, and considerable research has been given to decipher abbreviated titles found on such old examples. In the *Chemical Trades Journal* for December 1908 an illustrated article appeared, containing a description of a representative collection of pharmacy jars.

Josiah Wedgwood made druggists' jars of fine quality in white, and the Leeds pottery produced others in competitive emulation. Druggists' jars were made at Liverpool. At one time a considerable trade was carried on with Holland, which supplied these pots to the English market, but Staffordshire awoke to her possibilities, and in the middle of the eighteenth century the importation was not carried on to any great extent. Many examples are found which have a scroll as a label but which has been left blank. It is not possible that any careful druggist has used these, unless at one time there was a paper label, but it is more probable that they are remnants of a potter's stock, the practice being to paint the necessary titles to order, and refire them at the kiln, much in the same manner as crests and monograms were added to china, to order, such specimens finding their way into the collecting markets.



Bottle, maiolica, painted blue and orange (probably Faenza)  
Date about 1500 Height 12 in.

ITALIAN DRUG POTS



Jar (altarello). Enamelled earthenware, painted in colours  
(Siena) about 1510. Height 8½ in

(At the Victoria and Albert Museum)

## SIDELIGHTS IN POTTERY

**A Lowestoft Inkpot.**—A good deal of discussion has at various times been carried on by collectors respecting the output of the Lowestoft factory. Owing to erroneous impressions, widely spread, that hard paste was produced at this little East Anglian factory, considerably more attention has been paid to Lowestoft china than possibly it would otherwise have received, interesting as it undoubtedly is. Jewitt and Chaffers and other early writers on ceramics definitely stated that the intricate patterns of the little factory were superior to those of most other English factories. Lowestoft was especially credited with hard paste porcelain ornamented with pink roses in festoons. In addition to this, oriental plates with armorial bearings and large punch bowls, executed in the East to the order of some shipper, were attributed to Lowestoft. These armorial examples up to late years were grotesquely termed "oriental Lowestoft." The latter are found in Holland and in various parts of Europe, and were not potted in any European factory. If the crest or armorial bearings are overglaze painted, there is the likelihood that some potter did this on some long oriental service for a customer. There were many small enamelling factories with only a glost kiln who were prepared to paint overglaze designs or inscriptions on the productions of other potters and refire such additions. This may have been at first legitimately carried on; for instance, there is a record of a punch bowl

made at the Bow factory and painted by T. Craft about 1760, whose written testimony runs: "I took it in a box to Kentish Town, and had it burnt there in Mr. Gyles's kiln; cost me three shillings." This John Giles advertised to procure and paint for any person, Worcester porcelain to any, or in any, pattern. He and others like him procured china from larger factories undecorated. The same thing happened at Lowestoft, where Absalon at Yarmouth decorated certain Lowestoft china and marked it with his name; he also had supplies from the Leeds factory.

Unfortunately a more dangerous use of overglaze painting came at a slightly later period, called in the trade "clobbering," which horrible practice consisted in taking some oriental piece of porcelain, to wit a bowl, and plastering a scale border, or otherwise filling in spaces which the oriental artist had purposely left undecorated, with a pink or red scale border or spandril to the reserves. Thousands of fine Chinese pieces were ruined by this process, employed by the man who refired them in his one small kiln.

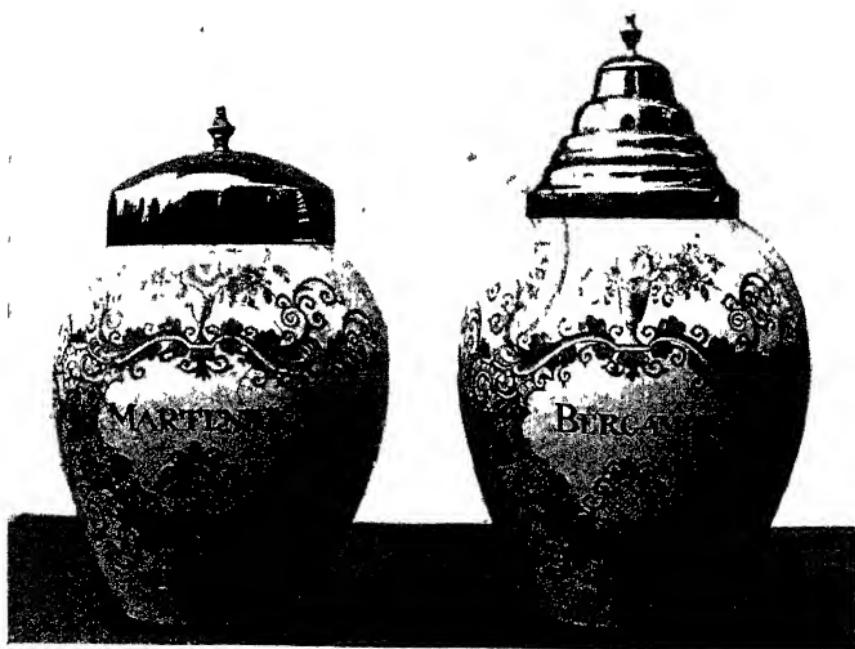
In regard to the porcelain made at Lowestoft, a systematic search has been instituted throughout the eastern counties of England, and much that was formerly attributed to that factory has been discarded. In particular it is certain that no hard paste was ever made there. The hard paste porcelain with small finely painted festoons of roses, enamelled over glaze, is of continental



DUTCH DELFT DRUGGISTS' JARS.

With floral design and  
exotic birds

With exotic birds and cherub  
decoration



DUTCH DELFT DRUGGISTS' JARS

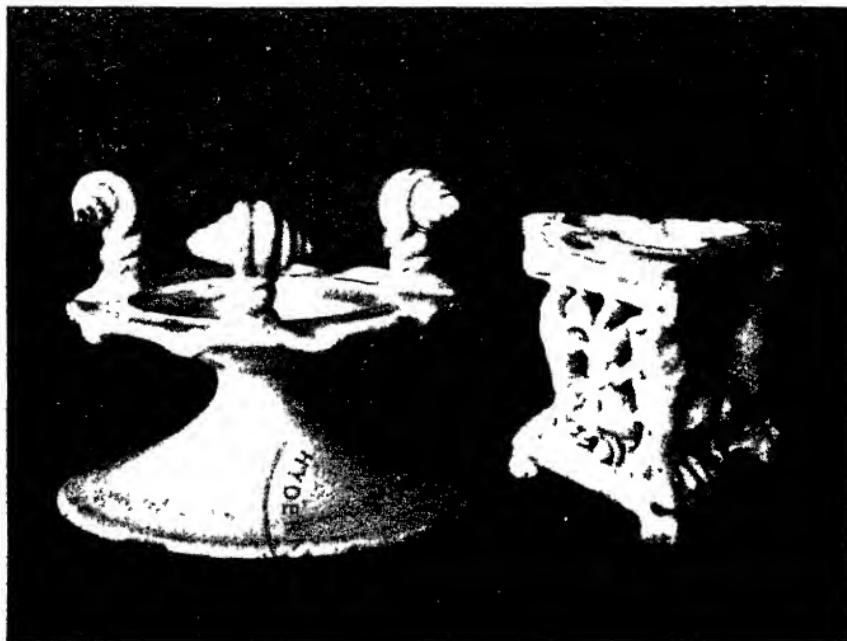
Decorated in blue with floral design

origin and comes from France. French sprigs, notably the *Angoulême*, were copied at Lowestoft but not to the extent earlier collectors believed. The bowls and cups and saucers with ribbon pattern in pink, and the same class of porcelain with dotted sprigs and sprays, painted hard in enamel, in Indian red and green, were not made at Lowestoft. They are of hard paste and are New Hall porcelain. The Lowestoft body is of soft, much of it very soft, paste, and was mostly decorated in blue underglaze and this blue has a tendency to run. Many of the pieces were made to order for persons in the eastern counties, and bear the names of the owners upon them and dates. Tea sets were produced in colour with roses and bouquets of flowers, and others are a crude echo of Derby-Japan patterns, in blue and Indian red, sometimes with a slight touch of gilding. Tea-pots and sauce-boats were moulded, and at the excavations on the site of the old factory in 1903, enough facts came to light to show the class of china Lowestoft made, and also what it could never have made. The designs frankly copied the simpler blue and white of Bow and Worcester, indeed some fragments of marked Worcester pieces were found clearly disclosing the models which Lowestoft was copying, and moulds for tea-pots and sauce-boats with raised decoration were disinterred.

Bow made porcelain inkpots. There is one at

the British Museum inscribed "Made at New Canton 1750," and the Lowestoft example illustrated (p. 373) shows a similar form, and is dated 1779. It will be seen that the decoration in no way exhibits a style departing from the imitation by Bow and Worcester of oriental prototypes. Another inkpot is inscribed "A Trifle from Lowestoft."

The Lowestoft factory commenced about 1765, and continued till the Napoleonic wars in 1803. There are several facts which, in connexion with the comparative secrecy with which the undertaking was carried on, indicate that the secrecy may possibly have had some deeper cause than the manufacture of porcelain. The proprietors were engaged in the herring industry and traded with the Continent. The factory was ostensibly closed because in 1803 Napoleon had crossed a frozen river and penetrated Holland with his troops, "destroying a quantity of Lowestoft china at Rotterdam." This sounds rather thin. That Lowestoft ever sent its crude ware to Holland is an absurd proposition. Something else, the property of the owners, may have been destroyed. It was a profitable though a dangerous business in those days to smuggle spirits into England. It is a curious fact that one finds the "mixing-house" was in a secluded part of the country, the Warren House, in a ravine on the Denes, in close proximity to the coast, where these supposedly secret mixings were



SALT-CELLARS. OLD ROUEN FAIENCE.

Similar in design to seventeenth century English examples of standing salts in silver plate

Triangular form, with pierced sides embodying floral design, typical of old Rouen faience



carried on, and when the said "mixing house" is found to be a mile or more from the factory in Bell Lane, the mystery of Lowestoft china assumes an even more piquant character.

**Old Rouen Salt Cellars.**—The old Norman faience of Rouen has many attractive features. Its colouring is a refinement from Italian domestic articles and from the more brilliant effects of old Marseilles ware. Some of this polychrome faience is of seventeenth-century manufacture. It possesses a charm of its own with its colouring in floral style, either broad or flowing in character, or set in compartments and reserves as in the Persian vases. The prevailing colours are Indian red, yellow, green, buff and puce, or mauve. The oval rose bowls decorated in this manner, with several compartments or wells, are known to collectors.

Apart from the coloured faience, Rouen has produced some exceedingly finely potted and graceful white ornamental objects, and of these the salt cellars, although not too well known to collectors, claim recognition on account of their form and of their ancient lineage. They are the link between the great standing salt and the modern salt cellar. Sixteenth-century Italian majolica salt cellars are much esteemed and some of them are very rare; as for example one of the celebrated *Henri Deux* ware, of which only a few examples are known to exist. In the seventeenth century there were Italian ivory salt cellars sup-

ported by carved Cupids. Sometimes grotesque forms of ornament were employed in Italian salts where dolphins and griffins and chimerical monsters support the cup, radiant with lustrous yellows and golden greenish hues. Sicilian salt cellars made at Caltagirone are noteworthy for their grotesque and heraldic forms. To him who loves to quicken the dry bones of collecting into something pulsating with life, the salt cellar provides a delight which is not easily equalled. It was an honoured guest at every feast. It was the social thermometer which marked the exact degree of rank of the sitters. Persons of distinction sat above the salt, and between it and the head of the table. Those who sat below the salt were dependents or inferior guests.

Silver salts of the seventeenth century are found of similar design to the Rouen faience salt cellar illustrated (p. 373). The halls of the various London companies and the college plate of Oxford and Cambridge contain many fine standing salts. This salt, with its handles in shell form, indicates that the potters at Lambeth and at Rouen had an eye to the designs of the silversmith. The other triangular salt, on feet, with pierced sides, is typical of Rouen faience and there are simpler forms with cut patterns at sides; some of these are square, but they all have a distinction which cannot fail to attract the collector to study either in the collection at the Rouen Museum or elsewhere some of these types of this old-world factory.



WILLOW PATTERN PLATE TRANSFER PRINTED IN BLUE.

The three white lines at border of design show where the three transfer ships join and make a break in pattern. This imperfection mainly shows in early examples, especially those with intricate design.

HYDERABAD  
STATE LIBRARY



OLD WOOD ENGRAVING

aufer-printing room of a Staffordshire pottery. The woman lying paper to engraved copper-plate charged with colour, the child is transferring these paper strips to the china,

**Staffordshire Transfer-printing.**—What is painted (or what the uninitiated call "hand painted") and what is printed is a puzzle for the beginner in china collecting. It is curious how the art of transferring designs from metal to paper has been a stumbling-block to the general public. To this day many persons who ought to know better call a pen-and-ink drawing an "etching." To those who know otherwise this seems absurd, but the fact remains that so many people have never troubled to learn.

The examination of our ordinary dinner and breakfast ware in blue and white should enable us to understand the process by which it was decorated. The old wood engraving of 1843 (illustrated p. 377) shows the transfer-printing room of a Staffordshire factory. The blue transfer-printed ware beloved by collectors was executed in this manner. The process consists of affixing a piece of paper, which has been pressed on an engraved copper plate charged with pigment, to the surface of the china, after which, having been dipped in glaze, the china is refired in the glost kiln. This glaze is equivalent to putting a sheet of glass over an engraving; without this glaze the decoration on the plate would in everyday use soon rub off.

In passing it may be mentioned that there is overglaze printing as well as overglaze painting, and a close examination of the various examples will enable the collector to determine this fact—

namely, that the coloured decoration has been put on last of all, over the glaze, and consequently wears off first.

It is interesting to note that as the design is taken from the metal and an impression made on slips of paper, the application of these around the border of a plate leaves a very fine line showing where one paper slip has joined the next. It is impossible in a running pattern with any intricacy of detail to avoid showing this line. In clumsy cheap pieces for kitchen use this is evident at the first glance, but in finer ware the greatest nicety was shown by the printers to conceal this join in the design. An illustration is shown of a common willow-pattern plate where this join is clearly visible.

The employment of girls and women in the Staffordshire factories belongs to the early days of the factory age. Child-labour in early nineteenth-century days had not received the attention of economic reformers. In the mills and cotton factories, and in most great industries, this evil had reached colossal proportions. Boys of the tender age of five and six were taught to climb the narrow flues of chimneys to clean them. Many lost their lives, all were crippled or injured in some manner. These little slaves endured unspeakable tyrannies. Young girls were also employed.\*

\* "Account of the proceedings of the Society for superseding the Necessity of Climbing Boys," by Baldwin, London, 1816. Reviewed by Sydney Smith in *Edinburgh Review*, 1819.

Take a Bow cup. Bow was especially a flagrant offender, its china is heavily lead glazed. Its beauty now graces the collector's cabinet; but there are sinister shadows behind, to those who care to reflect. Lead poisoning was so prevalent in eighteenth-century potteries and at a much later date, that the glazers who dipped the ware into the glaze lasted only a few years. We wonder how many victims of the Bow glaze lie in the cemetery at the old churchyard at Bow. When the Bow china factory on the banks of the Lea came to an end, a match factory arose in its stead; but the churchyard still claimed its toll of victims, the brimstone match girls dropped in their hundreds from "phossy jaw."

The engraver of the design on the copper plate should have his share of recognition. One of the most noteworthy engravers for transfer prints on china was Robert Hancock of Worcester. He executed copper plates with exotic birds, views of ruins, garden scenes with lovers, which were used on Battersea enamel, Bow porcelain, and on Staffordshire earthenware, and his portrait of George III and the celebrated King of Prussia mug, signed R. H., are transferred on Worcester porcelain. He also did book illustrations and engraved several good portraits, notably Lady Chambers, and Major-General Kingsley, governor of Fort William, both in mezzotint after Sir Joshua Reynolds; John Wesley in stipple, and many other portraits. Three chalk

drawings of Coleridge, Wordsworth, and Charles Lamb by him are in the National Portrait Gallery, London. In 1805 he exhibited two works in the Royal Academy.

Transfer-printing was frequently used in social caricature as it was for political lampoons. Even in its first stage in the Liverpool tiles it soon exhibited a diversity of subject. There are fables illustrated, figures in costume, theatrical portraits in character, shipping, political, dancing, musical, and Chinese subjects, and English rustic scenes with lovers and many other classes. When transfer-printing came into general use by the other factories it was employed for decorative purposes on earthenware, much in the same manner as the small illustrations of the period were used for illustrating books. The same style permeates both fields. What is found in the minor illustrated volumes, a gallery of quaint old-world copper plates reflecting the life of the eighteenth century, is found on the potter's clay. The illustration of a Staffordshire jug with a military officer riding on what we should now term a "scooter," but which was really an early form of velocipede, where the rider had one foot on the ground, little better than a hobby horse, is inscribed "A visit from Richmond to Carlton House." This jug satirizes a royal scandal; it is a pointed allusion to the amatory adventures of the Duke of Clarence (afterwards William IV) and a certain lady at Richmond. It is interesting as showing how



STAFFORDSHIRE CYDER JUG.

With early form of velocipede Inscribed "A visit from Richmond to Carlton House," satirizing the amour of the Prince Regent (afterwards George IV.)



LOVING CUP

Early nineteenth century

Decorated in colours. With inscription "Willie brew'd a peck o' Maut," with 1 used figures of Robert Burns and his two friends.



IRISH POLITICAL PLATES.

Made in Staffordshire Early nineteenth century

With equestrian statue of William III  
Inscribed "No Surrender, 1690" Black transfer  
printed, with star ornament in relief



With equestrian statue of William III  
Inscribed "The Glorious, Pious, and Immortal  
Memory No Revolution, 1690 Enniskillen,  
Derry, Aughium, Boyne No Surrender."

ruthless the caricaturist was in those days, not even sparing royal personages. Party feeling ran high in the late eighteenth and early nineteenth centuries, and the private character of highly placed persons was not free from attack. Here it is interesting to note the change of manners consequent on the accession of a youthful sovereign—Queen Victoria—when caricature became more innocuous, although Prince Albert, the royal consort, deservedly had one or two hard knocks from the pen of Thackeray and others, and *Punch* was taboo at Windsor.

**A Staffordshire Loving Cup.**—The potter dearly loved to make a loving cup. He not only supplied a demand, but in so doing he revelled in his subject. One has a certain sympathy with the thrower, the potter, the enameller, and the glazer, who in their daily monotonous routine made loving cups that they could not empty. But into them all they threw a zest which seems to indicate that they knew they were giving convivial pleasure to somebody later, who would happily well use these triumphs. These mugs and cups have two handles, sometimes more, and there is a variety known as "fuddling cups," having three bowls and many handles.

The inscriptions the Staffordshire potters placed upon them help us to realize the scene in the potteries when the wit of the "scholar" among them was called upon to "give it a name." With light-hearted orthography they set about putting

the literary touch which adds a pleasantry to the cups as we now know them: "A Nother and then," "Drink Faire don't Swaire," and others. The rollicking spirit permeates all classes of earthenware drinking vessels, from the rubicund visage of the Toby jug to the cider mug with its nautical verses and roaring Dibdin chorus depicting sailors in contemporary costume coarsely painted.

The illustration (p. 383) shows an early nineteenth-century loving cup with three cronies, modelled in slight relief, crudely coloured, and bearing the line from the old Scottish song, "Willie brew'd a peck o' Maut." Two verses from the song illustrate the point:

O, Willie brew'd a peck o' maut,  
And Rob and Allan came to see;  
Three blither hearts that lee lang night,  
Ye would na find in Christendie.

We are na fou, we're na that fou  
But just a drappie in our e'e,  
The cock may craw, the day may daw,  
And aye we'll taste the barley bree.

Robert Burns wrote this song concerning a neighbour, Willie Nicol, and it was composed to celebrate the "house-beating," or as the southron terms it, the "house-warming." Willie Nicol made the "browst strong and nappy," and Allan Masterton crossed the Nith to be there, and Robbie Burns was one of the three. Let us suppose that Rob is the middle figure in the potter's group, and here on the china shelf you, the possessor,

have a loving cup a hundred years after—with the immortal Burns holding his glass and drinking your health.

To complete the story it should be added that on the illustrious occasion Burns wrote the verses, Allan Masterton composed the air, and the punch was made by the experienced hand of Nicol. The bowl in which the original punch was brewed was made of Inverary marble wrought by the father-in-law of the poet.

On the death of Burns it was rimmed and bottomed with silver, and was in the possession of Archibald Hastie, the member of Parliament for Paisley. An Irishman, full of affectionate thoughts for such a trophy, who wanted to purchase this bowl, was refused. He turned away with "Sure, it's well where it is. I just wanted it to be in Ireland, for Burns had more of the right Irish heart about him than any bhoy that ever penned a ballad." Where is that bowl now? Here is Staffordshire's echo of a great Scottish Bacchanalian event.

To conjure up Mistress Quickly pouring out the draughts of canary and sack for Falstaff, Bardolf, and the thirsty set of roysterers who surrounded the fat knight, is one picture, but to see Will Shakespeare, the creator of Falstaff, and "rare Ben Jonson," and the crowd of poets that foregathered in those golden nights at the *Mermaid* is to dream of wondrous jousts of wit where Jonson was "like a Spanish great galleon," and

Shakespeare like "an English man of war . . . could turn with all tides, and take advantage of all winds, by the quickness of his wit and invention." The youthful poet Keats exclaims yearningly :

Souls of poets dead and gone,  
What Elysium have ye known,  
Happy field or mossy cavern,  
Choicer than the Mermaid Tavern ?  
Have ye tipped drink more fine  
Than mine host's canary wine ?

**Irish Political Plates.**—With the exception of the beautiful Belleek porcelain, with its fine glaze, and its shell-like appearance (made in County Fermanagh), Ireland has produced no pottery that comes within the collecting area, although she gave Thomas Frye to the Bow factory, the contemporary of McArdell, another great Irishman who perpetuated Sir Joshua Reynolds's canvases with his burin on the copper.

Scattered up and down Ireland, but more frequently to be found in the north, are certain plates of political significance. They bear the date 1690, but that has no reference to the date of their manufacture, nor are they Irish in origin. They come from the Staffordshire potteries ; they bear the transfer-printed equestrian portrait of William III. They evidently were made for use in Orange lodges, and may be classed with many other productions of the period. There were punch bowls with the portrait of Benjamin

Franklin about 1780. There were mugs inscribed "Murdered on the plains of Peterloo, Manchester. August 16, 1819. . . No Corn Laws. . . Hunt and Liberty" (Hunt was a "Radical," a new term in English politics. Yeomanry were sent to arrest him, and a bloody massacre ensued.) There were flasks of Derbyshire stoneware representing Daniel O'Connell, in date about 1820, inscribed "Irish Reform Cordial." Collectors have been puzzled over plates such as are illustrated (p. 383). There is a tea-pot with inscription "May Ireland flourish with a Free Trade," in date about 1790, and there are jugs with masonic emblems with the same equestrian statue of William III known to be about 1795. Plates continued to be made later, and were mostly, if not all, made by the Staffordshire potters to the order of some Orange lodge.

They all bear the words "No Surrender" and the date 1690. Some, as is the case in one of the two illustrated, go into unpleasant memories. This has the equestrian statue of William III and the date 1690, and is inscribed "The Glorious, Pious, and Immortal Memory. No Revolution. Enniskillen, Derry, Aughrim, Boyne. No surrender." In date this is, according to the class of decoration on the pottery, about 1820. The ornament around the border is in relief, and is crudely coloured in red and yellow. The other plate, illustrated, hexagon in shape, with its delicate border in relief, is of a type which Stafford-

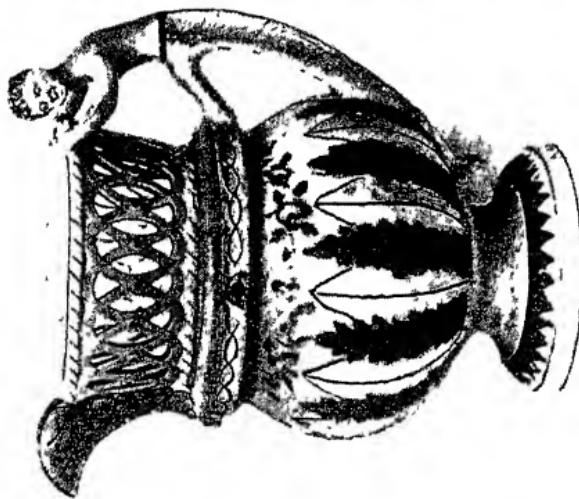
shire issued to other markets than Ireland at the beginning of the nineteenth century.

There is an echo in these of the usual potter's inscriptions found on stoneware flagons a century earlier. "To the pious Memory of Queen Anne." It would seem that precedent formed part of the stock-in-trade of the Staffordshire potter in regard to inscriptions. It was a bold stroke to apply the word "pious" to the memory of William the Dutchman. Later historians have something more pungent to tell of his personality.

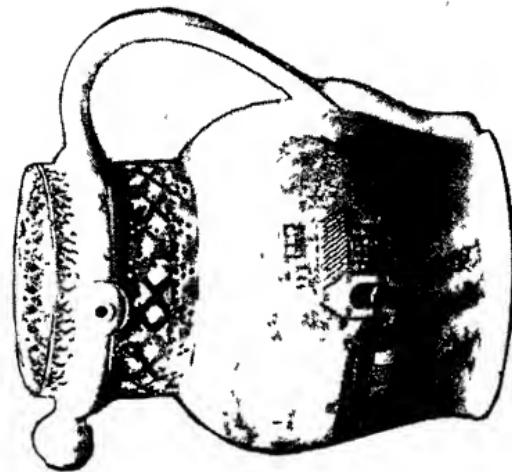
**Puzzle Jugs.**—Ale-house amusements of the eighteenth century may not commend themselves to twentieth-century idealists, but they are interesting to the collector, particularly when they embody some kind of earthenware especially potted for ale-house revels. A whole history might be written on puzzle vessels intended to confound the drinker. The classic authors give hints of such vessels. They are found in Chinese collections, and Roman potters invented similar freak drinking-cups. From ancient Peru to modern Tunis similar ideas have taken root. The eighteenth century in England is rich in Staffordshire examples, and there is a seventeenth-century example inscribed "John Wedgwood 1691"; the potter loved the jest, and put all his ingenuity into providing his clients with a practical joke in clay. He had his frog mugs with a modelled frog inside the vessel only visible when the toper had drained his liquor, when the loathly reptile



Staffordshire Satyr jug, richly decorated in colours, with Toby spout and figure modelled as handle



STAFFORDSHIRE PUZZLE JUGS  
Staffordshire jug, decorated in yellow, blue and green and having acanthus leaf moulded ornament.



Leeds jug, transfer-printed in blue with Chinese landscape subject

#### PUZZLE JUGS

appeared as though about to leap into the drinker's mouth. The puzzle jug was a sort of toper's joust. In earlier days men wagered as to who could drink the other beneath the table. They now wagered as to who could drink at all. The secret lay in a series of hollow tubes running around the vessel, these tubes had several spouts. To drink out of the right spout and at the same time close the others with the fingers was the trick, otherwise the would-be drinker was souised with the contents, to the delight of his boon companions.

Here, gentlemen, come try your skill !  
I'll hold a wager, if you will,  
That you don't drink this liquor all  
Without you spill or let some fall.

These were the rhymes found on some examples. The rules seem elaborate and not clearly expressed, and no doubt the subsequent long-drawn argument fitted the occasion.

One of the examples illustrated (p. 391) is of a Bacchanalian satyr, with grape vine around his head; there is the Italianate handle with modelled figure, and the spout embodies a miniature edition of the figure on the usual Toby jug. It is an incongruous piece, and there is an absence of anything like artistic beauty in its modelling. Staffordshire had evidently adhered to certain Wedgwood classicalities and added native touches of her own, and the bright colouring does not

enhance the charm of the jug. The other specimen is of better design. It is possibly by Pratt of Staffordshire, whose jugs with this style of foliage on the body have been identified after research by collectors. They are noticeable for their yellow and blue and green decorations and moulded acanthus-leaf ornament at base. The Pratt period from 1795 to 1810 is coincident with much fine potting in Staffordshire. It has been asserted that Pratt was the only Staffordshire potter who remained uninfluenced by Wedgwood's style; it is curious to find a jug of this type with the impressed mark "Wedgwood." The gallery around the top of this jug is pleasing, and there is little to suggest a form other than normal, except the jutting tube at the front. The handle with the modelled figure is grotesque in its modelling. It gives just that touch of humour which such a jug possibly needed. It is the note of abnormality.

**The Chinese Ginger Jar of Commerce.**—There is something peculiarly homely in the Chinese ginger jar, which came into this country, possibly for a hundred years, filled with that delicious, syrupy compound beloved of most of us in our childhood. Somehow ginger has not the same flavour nowadays as it had when as a special treat it was quarried from the strange blue jar, with a long ladle, which brought up from its mysterious depths huge brown islands of aromatic flavour. My father had a special



CHINESE GINGER JARS

Nineteenth century

Decorated in blue underglaze, showing scenes of boat and nets, and man fishing with line

jar of his own, which he said was worth fifty pounds, and on great occasions we partook of this ginger with its added flavour of plutocratic association. It was not till years after that his subtle jest penetrated my dull mentality. It appears he had lent fifty pounds to an errant sea captain, who had sent him this jar of ginger as a present, and that was all my father ever had in lieu of his fifty golden sovereigns.

All through the nineteenth century these jars came in a constant stream to Europe, and they may be found scattered on the Continent as well as in England. To-day other jars with lesser art contain ginger which seemingly has fallen upon as decadent days, at least so it seems to the adult palate. The jars of our childhood have one pattern recurring with unerring precision and recording the same pictorial story. The writer has purchased examples of these old ginger jars as remote as Denmark, and at intervals of ten and fifteen years apart, and still here is the same symbolic story told in a few broad brush strokes by Chinese artists from generation to generation.

Here is the story, and the illustrations of one jar turned around, show the tableaux. There were three brothers, all fishermen, and one was a hunchback, Ah Den, who never accompanied his brothers on their perilous voyages, but contented himself with the rod and line. The first scene shows the junk fishing, with its nets spread with

their floating bladders ; but in the sky, depicted always in every example we have met with, is a sign like a note of interrogation. It signifies an approaching typhoon. As the story goes, the brothers never returned, and their cabins on the sea-shore, environed by trees with a back-ground of mountains, are seen to be sealed, awaiting their return. The third picture shows the sorrowful Ah Den casting for all eternity his line, awaiting the return of his two brothers, who come not again.

All this symbolism appears innocently on a trade ginger jar, that is if you can read it aright, sent to the outer barbarian, that "red-haired devil," that he might learn something of art and taste something of ginger that is hot in the mouth. We should be profoundly thankful. And such stray jars, even now the story is here told for the first time, may still be procured for the modest sum of five shillings. Happy to relate, there are no fabrications. Some day a real art critic will discover that they are great and wonderful and mysterious, and then—who knows?—the Japanese may step in with glorious imitations of something that was once, and is now, as *caviare* to the general.

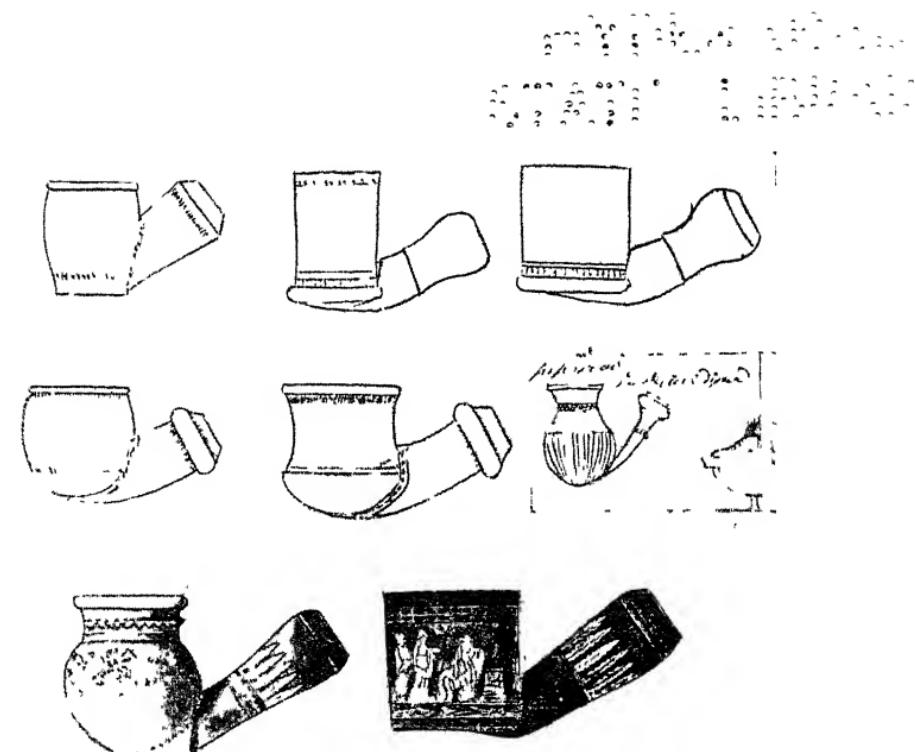
**Wedgwood Tobacco Pipe Heads.**—Among the miscellaneous articles made at Etruria are found some that may have escaped the attention of the collector. The fine jasper bell-pulls are known, and one of white, green, and lilac, is illustrated



OLD WEDGWOOD TOBACCO PIPE HEADS

Wedgwood and Byerley, period 1795 to 1810

(At Museum at Etruria)



in Professor Church's monograph on *Josiah Wedgwood: Master Potter* published in 1903. They are made to admit of the old silken rope passing through them. There are other minor objects of Wedgwood ware to which attention might be given, watch-backs, ear-rings, opera-glass mounts, taper-holders and scent bottles in jasper ware of different hues and tints.

The illustration (p. 399) shows a page from the old pattern book of a series of "pipe heads" by Wedgwood. In the Catalogue of Wedgwood and Bentley's productions in 1781 mention is made of "Pipe Heads to use with reeds," and these examples are of that period. The three in the top row and the two on the left in the second row were made in black basalt or in red body. The two in the bottom row were made in jasper, probably only in blue and white. The rough drawing interpolated in the second row is taken from an old "shape book" drawn by Daniel Greatbach, 1770 to 1795, overseer at the jasper ornamental works. This example, as the manuscript note shows, was made in cream colour with red and black dipped.

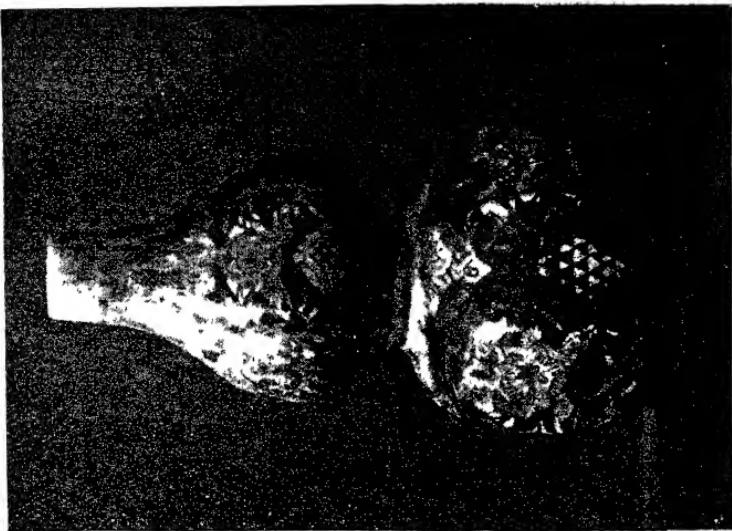
The other illustration shows examples at the museum at Etruria, all of the Wedgwood and Byerley period 1795 to 1810.

It is interesting to note that in 1780 these pipe heads were used with reeds. It is possible they were used with dried reeds cut from Josiah's own canal. It is a curious sidelight on past

customs, and one wonders why the habit has been discontinued. The meerschaum head and the long cherry wood pipe were the next stage; the long "churchwarden" was a variety in common use by connoisseurs when pipe smoking was more a matter of *otium cum dignitate* than it is now. In the illustration of the museum examples the two on the left of each row were made in black basalt; all the others were made in red, with the exception of the smallest pipe head which was in pale blue. The specimen with the continuation beneath it is termed "Staite's Patent." We do not now know what that patent was, but it suggests similar ideas once on the market where a receptacle beneath the bowl was intended to receive the noxious nicotine. The writer is reminded of a youthful smoker of a pipe of this nature who accidentally drew in a mouthful of pure nicotine, and had to be revived by doses of *nux vomica* and strong coffee. It will be observed that a screw is attached to this, as shown by the right-hand example on lower row, also a "Staite's Patent."

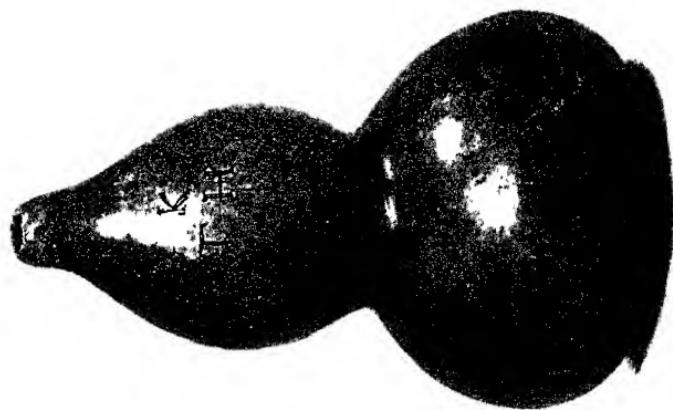
Some of the examples are marked "Wedgwood," but not all, and there is considerable scope for the collector to disinter old specimens.

**The Calabash and the Potter.**—The modern collector has his eye on everything that is likely to vanish from common usage and become forgotten to-morrow—except for him. The illustration (p. 403) shows a calabash from the banks



ORNAMENTAL VASE

Showing the use by the modern potter of the old  
calabash form



CALABASH.

Used as water bottle by French soldier at Waterloo

(In collection of Author)

of the Nile. It goes to prove that the evolution of the water-bottle of the soldier has undergone many changes. Enteric fever caused by drinking impure water was one of the scourges of the Napoleonic campaigns. Modern science has changed all that. This calabash, illustrated, was in use on the battle-field a hundred years ago. It was taken from a French soldier at Waterloo by a kinsman of the writer. It bears the initials K.T.H. It is light in weight and is polished like mahogany, and of the same rich red colour. The mark where once the stalk was shows underneath. It was once a gourd, and a string tied round its middle determined its present shape, a shape that is as old as the Pyramids. It is found to-day in use by the natives in various parts of Africa as a drinking vessel, though native examples are usually of a light colour unpolished, and some are very small and have chains and stoppers and are used as snuff bottles. Here is a fruit that has affected, not by its natural shape but by primitive fashioning, the potters of Persia and India and China, to be copied by the Dutch in the seventeenth-century delft and by all other Western potters. Just a string around the middle of a pumpkin to make a drinking vessel, by some clever savage, and all the academic artists followed suit from the crude idea of the fellah on the banks of the Nile or the Arab nomad of the desert.

Such primitive ideals, which go back to the days

of Cleopatra and back again to remote ages, have furnished far-off potteries with ideas to carry on the rudiments of form to a glorious perfection of technique. It is difficult to catch the embryo idea, but here it is suggested in regard to Persian and Chinese art and is revealed by the capture of a water-bottle by a British soldier at Waterloo from one of Napoleon's veterans who had been in the East before Acre.

The form still remains, as is shown by the adjacent illustration of a modern ornamental vase. It has been at various times made by the potter in the form of a double gourd, and the Dutch potter Pieter Gerritsz Kam in 1674 made a fine bottle in delft decorated in blue which is in ginger-jar form in the lower half and like a delicately tapering vase of Persian form in the upper half—but it is the gourd after all.

**Spanish Lustre Ware.**—The art of the Spanish potter has won the regard of connoisseurs not only on account of its brilliance but by reason of its unique position in European ceramics. Among minor objects which tell a sad tale of wreckage and spoliation the Spanish lustre tile comes as a fragment torn from a great civilization. To possess these tiles is to inherit a portion of the grandeur of their former state. A few square inches of clay pregnant with meaning, they tell of the Moorish occupation with its artistic cloud-topped triumph of the Alhambra. A tile is like a line from a madrigal. Gongora the Spanish poet has

the lines on a beautiful maiden that she has few years of life but an eternity of beauty :

Muchos siglos de hermosura  
En pocos años de Edad.

A lustre tile, a fragment of a glorious day, enriches the cabinets of collectors for ages. Snatched from beautiful edifices reared by poets in a land of dreams and sunshine, a tile is a page torn from an illuminated missal by vandal hands.

The two tiles illustrated (p. 141) tell the story of Moorish influence. The Arabic taste for geometric design is clearly shown in the cabalistic ornament of the smaller tile. It is square; two equilateral triangles circumscribed by a circle, form six smaller triangles. The hexagon made by their lines of intersection has a circle inscribed within it filled by beautiful ornament in the six divisions. The skill in technique in filling these triangular spaces with trefoil designs is noticeable. The colours are rich blue and white, resplendent with golden lustrous colour. It is eight inches square. The right-hand tile is larger, being  $10\frac{1}{2}$  inches square. The geometric style of ornament is retained. The central lion's head is bold and well modelled, and the ball ornament at the points of intersection is a pleasing feature characteristic of this school. The background is a deep blue, and the central design is like old ivory in colour, the rich raised ornaments being a copper coloured lustre.

The rich brilliant lustre dishes and beakers of Hispano-Moresque lustre ware, with designs of floriated ornament with birds, and intricate arabesque design, sometimes with raised centre or boss, sometimes with armorial bearings, often employing with sagacious manner reserves as in Persian pottery, and always commanding admiration on account of its incomparable charm. This ware was renowned throughout Europe and was treasured in Italy and had its influence on the lustrous faience of that country and was the prototype of the ruby lustre of Gubbio. There were potteries at Valencia and Malaga as early as the thirteenth and fourteenth centuries, and many of the finest pieces belong to the late fifteenth and early sixteenth centuries. The old ware claims millionaires as its patrons and students. Many replicas have been made for the love of the old art. Later they have been made for the love of the collector's cheque. Of the former an illustration (p. 409) shows a specimen reproducing the lustrous brilliance of the older art. Such plaques and dishes make splendid decorative wall ornaments scintillating with colour as though of beaten copper. This example is fifty years old, and was purchased at the Paris Exhibition of 1868. At that date an Englishman named Pickman, who had settled in Seville, exhibited a good display of earthenware, especially some fine vases and plaques of Arabic form and ornament with the peculiar glaze as used in the Moorish

period. This secret had been lost for centuries, and was discovered in a gipsy family in which it had been handed down. The Pickman pottery at Seville employed three thousand hands, and did a flourishing business in supplying Spain with earthenware for domestic use as well as objects of art.

**Black Porcelain.**—A few years ago there was a *furore* of enamelling in white. Now the uttermost pole has been reached in a craze for black decoration. Black carpets, black cushions, black coverlets for beds, black wallpapers have become indispensable to those who out-Chelsea the wildest Futurist banalities. There is nothing original under the sun, and this modern style is only a resurrection of the "Chinese taste" which received its mild castigation from Addison, but which came into England with Queen Catherine of Braganza, the consort of Charles II, who brought him in lieu of a rich dowry a vast number of black lac boxes, but not filled with the stipulated specie. The newest fashion suggests the early eighteenth-century days of sombre interiors with black lac clock-cases and bureaux. As a background black forms the base for the richest colours. It is successfully used by the Chinese, who understand what not to do. But in the hands of the dilettante and sensational experimentalists it forebodes a hideous nightmare. So many of the latest modes are merely the attempt of neurotic people to do something daring and offensive to

prove their unlikeness to ordinary folk. They are the conscientious objectors of art.

An examination of black Chinese porcelain shows the possibilities in the use of a black background with polychrome decoration. The black family *famille noire* received enamel decorations in green and red and yellow and also designs in gold. In the Kang-he period, 1666 to 1722, there was a dull black enamel used and also a mirror black, both produced in varying technique from manganese. There was, too, a lacquered ground, which latter in rare examples is inlaid with gold and silver ornament.

Black lac in conjunction with gold has at once appealed to the highest artists in this field. Chests and cabinets, screens, trays, and spice boxes and other boxes of various kinds were decorated with black lac with gold design by old Chinese and Japanese artists, and there are some fine seventeenth-century examples. The art has continued to the present day. Lac decoration with gold ornament or *burgautée* work with thin inlay of mother-of-pearl was largely employed on these early eighteenth-century productions which poured into Europe. The latter style was even applied to porcelain, although, owing to its delicacy of technique, few examples now retain their complete beauty; a couple of centuries of ill-usage, or of usage from hands unaccustomed to the *finesse* of this delicate oriental art, has dimmed their beauty. Apart

from the *burgautée* style, there was the lacquered porcelain of China and Japan decorated with gold. The illustration (p. 409) shows the interior of an old Japanese bowl, in which the decoration is arrived at by the use of a black lac background upon which the design appears in striking contrast in gold. The birds are of the exotic type, and are familiar in seventeenth-century Japanese art in subjects depicting the loves of the Ho-ho birds. The fine bold decorative treatment of the plumage is as though the artist had attempted to break away from all traditions of ceramic design. It is suggestive of the broad strong treatment of plumage and feathers in downward sweeping curve of Albrecht Dürer, prince of all designers, in his well-known heraldic device of the Death's head, which shows a woman and an old man, who is represented as holding a staff supporting plumes and long trailing feathers encircling a casque. Far-off suggestion though this be, this is where Japan touches the high-water mark of Western excursions in the same field.

# X

## MISCELLANEOUS

Chinese Metal-Work

Japanese Basket-Work

Seventeenth-Century Keys

Artistic Door Knockers

Echoes of the Napoleonic Wars

German War Cartoons

War Relics

## CHAPTER X

### MISCELLANEOUS

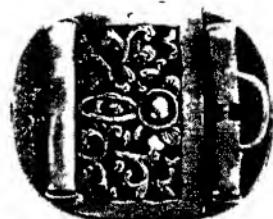
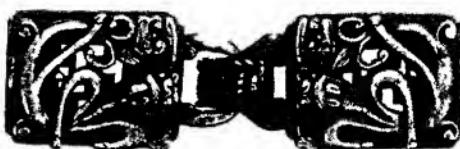
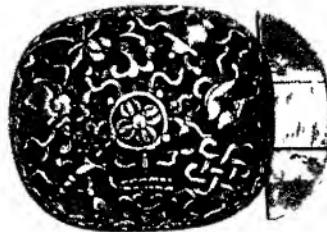
Chinese Metal-Work—Japanese Basket-Work—  
Seventeenth-Century Keys—Artistic Door  
Knockers—Echoes of the Napoleonic Wars—  
German War Cartoons—War Relics.

It is difficult to know where to begin and where to end with Chinese art. It is illimitable. With the exception of glass the Chinese have excelled in all the other arts, and excelled in such a manner as to make European replicas in comparison seem very poor echoes or shadows. In painting one must step aside, we hold to Raphael and to Andrea del Sarto, to Titian and to Velasquez, and to all the successive generations of painters as representing a Western civilization. But in the realm of pure artistry, of symbolic representation of life, of the creation of individual types, in original genius untrammelled by race, East or West, Chinese art still stands supreme. Chippendale, although he says nothing in his volumes of his indebtedness, borrowed a considerable number of Chinese designs. The eighteenth

century from its furniture to its porcelain was Chinese, whether in England or in Holland.

We owe, and it is a debt we should acknowledge, a good deal of what we enjoy artistically to China. Dr. Johnson drank his Chinese beverage from Chinese or copies of Chinese porcelain, but one may search his volumes through with their sonorous latinity and find no gratitude expressed to the Chinese.

**Chinese Metal-Work.**—There is something to wonder at in the old Chinese bells and in metal-work of a grandiose nature such as sacrificial wine vases, and incense burners, all of bronze. There are, however, small articles of everyday use which commend themselves to the Western collector on account of their peculiar beauty. In examining the art of the Chinese, even when found on common objects, it must not be forgotten that nothing is written in design without some definite meaning. The so-called "hawthorn" jars with plum blossoms on a gossamer geometric network, signify the cracking of the ice on the rivers, and the advent of spring. An old race such as the Chinese have courtly customs centuries old. To send such a jar as a gift is to convey greetings for a bright future. Similarly on the lady's brass clasp, for her cloak, or it may have been some sedate mandarin's, there are clearly shown the Buddhist signs, termed "the eight emblems of Happy Augury." They can be traced on the clasp illustrated (p. 419). In the centre



#### CHINESE METAL WORK

Brass oval clasp for cloak with the Buddhist emblems of happy augury, showing spring fastening extended

Reverse showing spring closed

Bronze figure of Dragon.

Brass rectangular clasp with floriated ornament in relief, having spring hook fastening.

Reverse showing sign of *svastika*.

Mandarin hat buttons, coloured glass with metal bases and studs

is the wheel enveloped with flames. Then there are two fishes, next, the vase, then the lotus-flower, next the conch shell, and adjacent is a curious design, the State umbrella closed; next again is the State canopy, and finally the endless knot, which sounds prettier in French (*les entrailles*) than in English. The illustration shows the front of the clasp with the spring pulled out, beneath it is the back of the clasp with the spring and its metal tongue closed. It will be observed that, true artist that he is, the Chinese decorates the hidden or interior portion of the clasp with flowing floral design. It is here that he comes in line with the old mason who in the English abbeys did not leave off with the front of his carving. The other clasp shown in the same illustration is of another character. It hooks on. On the front, as is shown, is a lotus-flower ornamentation. At the back is a *svatiska* design, one of the symbols of happiness. This style of geometric ornament is a symbol which always signifies something complimentary, and is one of the twelve ancient symbolic designs of similar character.

The dragon is not altogether a monopoly of Chinese art. Since Andrew Lang wrote in his *Ballades in Blue China*:

There's a joy without canker or cark,  
There's a pleasure eternally new;  
'Tis on gloat on the glaze and the mark  
Of china that's ancient and blue,

we have learned to associate the dragon with China, but it is found in legend and in myth the world over. It was carved on the Welsh dresser, and it is found on the sovereign where St. George is shown as slaying that monster. In oriental art there is a love of the malignant, and this is especially noticeable in Indian art. It must be admitted that heraldic beasts figure largely on noble escutcheons—griffins and unicorns and other fabled monsters whose bones are not to be found in the Natural History Museums of the world from South Kensington to Boston. Nobody seems to know whether the dragon was a flesh-eater or a vegetarian. Presumably he was possessed of an individuality inimical to man as a species. The grisly bear who is a honey-eater is the most feared of all beasts by hunters. With his stature of seven feet and his terrible hatred of man he is as much the terror of the Rockies as the man-eating tiger is in Bengal. The illustration is a brass example, and shows a solid heavy compact monster turned out for the love of ornament by the Chinese metal-worker. The figure hardly aspires to the dignity of a joss, but he has a use to the utilitarian Western as a paper weight. In spite of his ugliness as an individual, he has a lovability to Anglo-Chinese as suggesting the breath of the Far East which is dear to their nostrils.

Modern development has stretched its arms across the world. The laying of the Atlantic

cable was a great feat to our grandfathers. Wireless messages nowadays cross the two hemispheres in insidious secrecy. The barriers between East and West are being broken down. In art we have in Europe lived for centuries on Eastern inspiration. In return we induce the oriental poet and artist to adopt Western ideals. The silk hat and the bowler have become acclimatized in Yeddo. The hansom-cab had already vulgarized Cairo in mid-Victoria days, and the motor-car has found its way to Peking. So rapid have been the developments that the church parade of black folk at Accra and Lagos is something that would astonish any European provincial. Here are negresses in the latest Paris fashions, and the Bond Street dude with monocle and spats finds a parody on the West Coast of Africa.

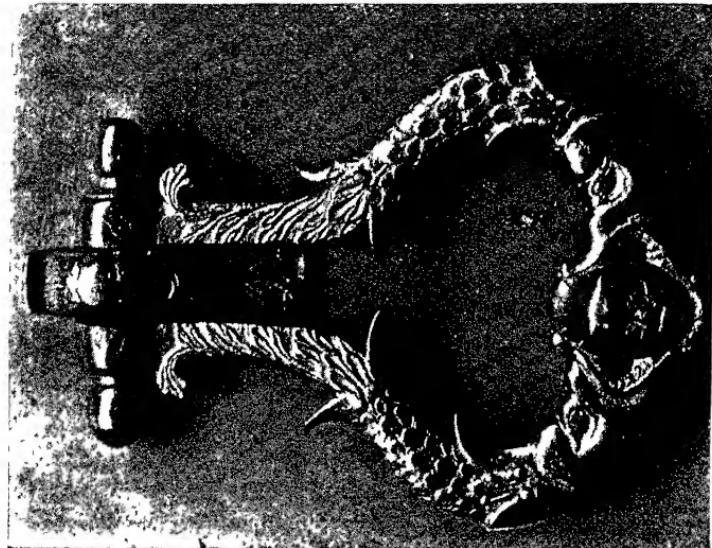
National costume, therefore, seems to be doomed to sink to a dead level. The more Westernized the Chinaman becomes, the more he asserts his equality by adopting European clothes. The pigtail is fast becoming confined to the proletariat. It is in the open ports as defunct as it is in the British Navy. Cultured Chinese gentlemen graduating at Oxford or at the Hong-kong University have thrown off this racial custom a thousand years old. Chinese ladies under missionary influence show feet as large as those of other races.

As mandarins are rarer than ordinary individuals the collection of mandarin hat-buttons is a sport that must of necessity be limited to those collectors

who have been fortunate enough to live in China and make a selection. There may come a day when mandarins are no more. These symbols of one of the greatest and most imperial bureaucracies in the world may then assume an importance on account of their rarity. As with all Chinese objects of use, great or small, the craftsmanship is perfect. The metal design of these glass buttons, as shown in the illustration (p. 419), is intricate and symbolic. That on the right, of a deep blue, its metal shank is a fine design embodying the lotus-leaf. Not only in design but in colour the buttons denote the rank of the wearer. In costume the Chinese, after long centuries of usage, arrived at a system of costume which exhibited the most minute differences of rank. It was perfect, and was based on birth and scholarly attainments. The idea of our competitive examinations for the Civil Service was snatched from the scholars' contests for mandarinship in the halls at Peking.

In the eleventh century Sin Tun p'o, a Chinese poet, wrote certain lines "On the Birth of his Son" which evidently fitted and still fit the bureaucracy of his native land, and which can be applied to the same parasitic class which embroider Western civilization :

When a child is born  
Fathers desire it to be endowed with brain,  
I, through intellect,  
Having wrecked my whole life,

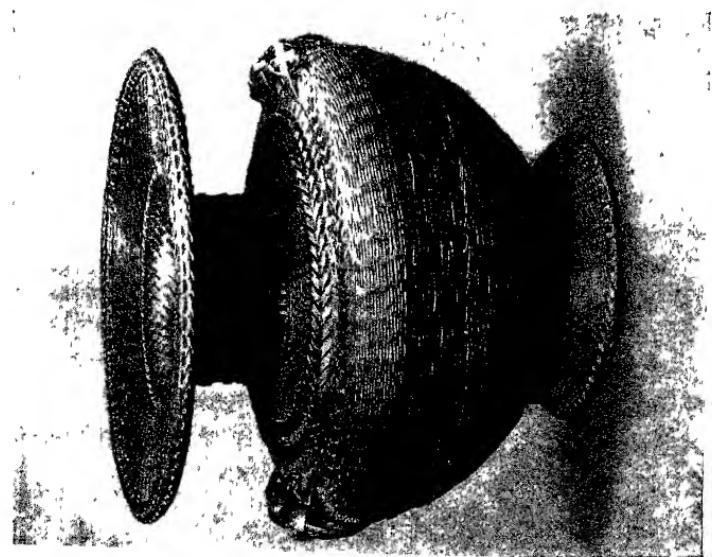


WROUGHT IRON KNOCKER

French Sixteenth century  
Composed of two dolphins holding a mask

(At Victoria and Albert Museum.)

HYDERABAD  
STATE LIBRARY



JAPANESE BASKET

Height 1 ft 5 in Width 1 ft 4 in  
(In collection of Author)

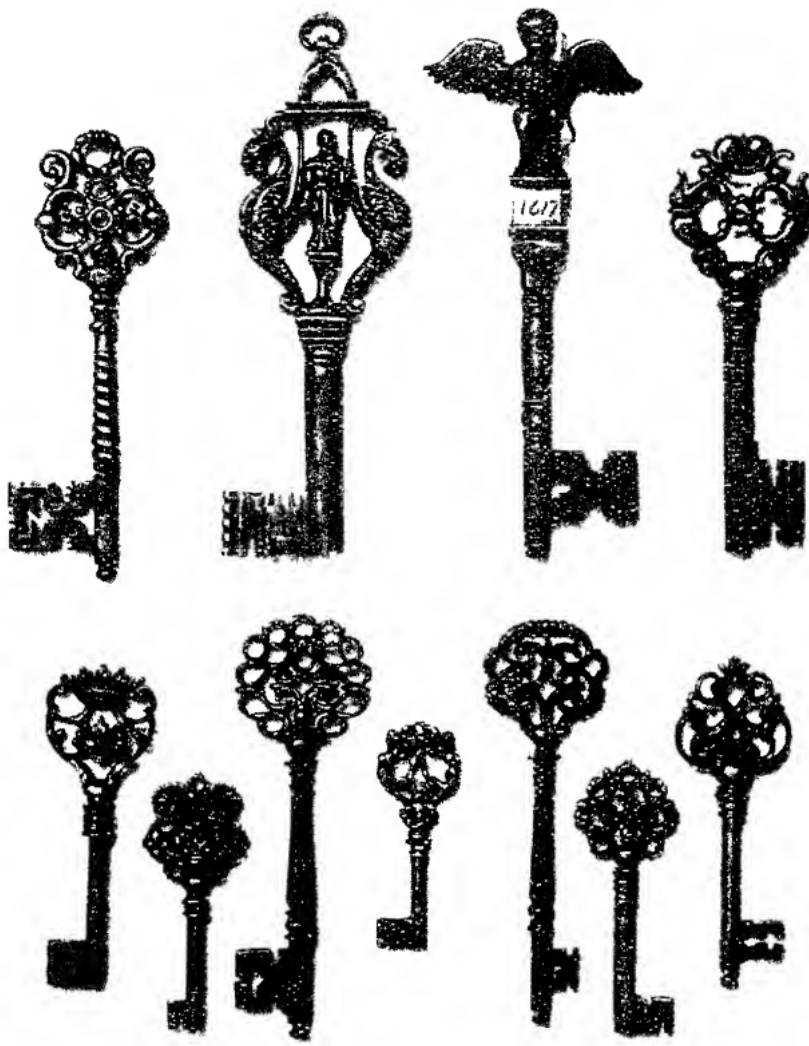
Only hope the child will prove  
Incapable and stupid.  
Then he will crown a tranquil life  
By becoming a Mandarin.

This is the philosophic satire on state nationalization. But the representatives of labour with wide-mouthing philippics have possibly never heard of Sin Tun p'o, nor of many another philosopher.

**Japanese Basket-Work.**—Among the minor arts of the Japanese that of basket-making has been carried out with the perfection of technique associated with the worker in porcelain, or the craftsman in metal. The artist has not departed from the limitations of his material. He has not even sought the aid of colour, except the rich warm brown tone which gives to his work a virility which is not usually present in the delicate basket-work of Italy or of France. In the example illustrated (p. 425) the design is of very pleasing proportions, and the basket is of no mean size, being in height one foot seven inches, and suggests a massive bronze vase. The closeness and strength of the work is such that it will bear the weight of a person sitting on it. The inside of the basket is as carefully executed as the outside. The close texture and fine hard surface is continued to those parts of the basket not readily visible. The man who made it took a pride in his handiwork. There are no loose ends. It is a marvel of skilful dexterity. The two shoulders at the side are intended to support a thin cane handle which stretches

over the top in an arch and from which is usually suspended a silk tassel in the centre. Specimens such as this are in continental museums: there are two at Copenhagen. Collectors should take an opportunity to procure old examples before it is too late. Modern Japanese basket-work is more diminutive in size and less finely constructed. The warm brown colouring has become crude and harsh. The meshes are loose, and the fine bold design of the old examples has been replaced by thin echoes of a great and skilful craftsmanship intended to compete in the cheap modern markets of the West. An old basket such as here illustrated is worth five pounds, and cannot be procured easily at that price.

**Seventeenth-Century Keys.**—There is a wide gulf between the ancient key and the key of modernity. It may be said that nothing of artistry governs the manufacture of the modern key. Perhaps Aubrey Beardsley's keys in the *Keynotes Series* were the most artistic, but they unlocked no doors except those of the delightful volumes in that sequence of decadent fiction. There are marvellous keys, illustrating the triumph of the locksmith's art of bygone ages, which collectors have secured. No two keys are alike. The gems of the *ferronier's* art of the sixteenth, seventeenth, and eighteenth centuries was original, inasmuch as to each cabinet or jewel-casket or *cassette* he gave a differing design. Whatever may have been the practical security in his wards



GROUP OF SEVENTEENTH-CENTURY KEYS

Exhibiting typical metal ornament of the Stuart period

The lower row having the bows of the keys of graceful design, the triumph of the English locksmith

*(In the collection of W. B. Redfern, Esq.)*

does not appeal so much to the collector as does the artistry in his other parts. There are Roman keys with ring handles of bronze, and medieval keys of pleasing design. Medieval keys seem more practical, and their characteristic is their exceptional shaped wards. The bits or ward plates are subservient to what is termed the bow or ornamental part of the key.

There were secret letter locks at an early date. In Beaumont and Fletcher's play *The Noble Gentleman* in 1615 we read of :

A cup case for your linen and your plate  
With a strange lock that opens with A M E N ,

and Carew in some verses written five years later has the reference :

As doth a lock that goes  
With letters, for till every one be known  
The lock's as fast as though you had found none.

Locks having "sliders and tumbers" have for centuries been made in China on the identical principles of action re-invented by English locksmiths since the first patent was taken out by Robert Barron in 1774. Some of the oldest Chinese locks were constructed of wood.

It was during the sixteenth century in England that locksmiths commenced the display of ingenuity which has been uninterruptedly maintained since that day. During Queen Elizabeth's reign the bows of keys were frequently ornamented by the insertion of a cross. Latch-keys also came into

use at this period. Locks were also made with alarm bells and chimes. These were intended to rouse the house or the street on an attempt at burglary. In the sixteenth century the art of the locksmith reached the high-water mark of excellence in this country. Rich and original conceptions in design made their appearance with renaissance ornament.

In the seventeenth century the bow of the English key became pronounced and of extreme gracefulness of design, and lock plates, some of them of brass, were ornate and of exquisite design.

The illustration (p. 429) shows some typical seventeenth-century keys. Collectors of old clocks well realize the beauty and the symmetry of the seventeenth-century clock hands of this period, and there is the same elegance found in the bows of the steel keys.

In the illustration the keys in the top row exhibit an originality not surpassed and rarely equalled. It will be observed that in addition to the bow the stem of the key bears ornamentation. The key with the figure of a flying cherub, dated 1617, has baluster ornament. The second key on left has the figure of a saint, and may have been in ecclesiastical use. It is flanked by winged griffins having human heads quite in the Italianate manner.

The lower row is typical of the Stuart period. The first key has a coronet, and the next has a crown surmounting the bow. The small yke

in the centre is silver gilt and is of the period of Louis XIV, who himself was an amateur locksmith. It has the letters L entwined and crowned, as in the mark on Sèvres porcelain of a century later. This key is only two and a half inches in length. These keys are illustrated from the well-known Redfern collection.

**Artistic Door Knockers.**—It was the custom of the Mohawks and other young bloods of the eighteenth century to despoil the town of its knockers and to overturn watchmen and generally to make hay with other people's property. It is not suggested that this should form a precedent for the collection of old knockers, but there are some very tempting examples remaining in the older parts of London and other old cities which rouse the envy of the collector, especially if, as is possibly the case, the owner is unaware of the artistic value of his knocker. To-morrow it may be removed and an electric button take its place. We almost fear to publish this, as it may tempt some intrepid collector to snatch these art treasures in the night. In a tram journey through dreary suburbs one sees fine old Adam railings rusting and on their way to demolition with beautiful honeysuckle pattern and delicate curves only known in the period which preceded the straight iron railing with Roman spear-head or worse. One wonders what becomes of old metal-work. For years the present writer saw and enjoyed the railing outside the British Museum,

happy with the little effigy of the seated lion by Alfred Stevens, the designer of the Wellington monument in St. Paul's Cathedral. It pleased the Office of Works to remove the low railing, lions and all. Where are they now? The Law Society's building in Chancery Lane has modern replicas on its railings, and some new commercial offices in Bridge Street, Ludgate Circus, have repeated the wonderful design. But where is the Office of Works set, taken away in the 'nineties of last century?

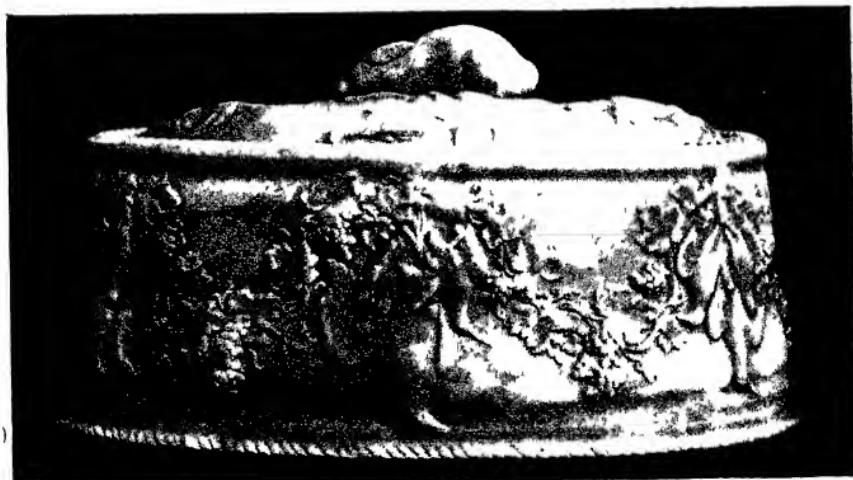
There are Italian knockers and French knockers, each beautiful according to the period and to the traditions of the race. Brussels, too, had her glorious knockers; are they still inviolate? The national museums have not neglected this art of the metal-smith. The Victoria and Albert Museum has some fine specimens, and the Cluny Museum, at Paris, has some rich examples of old bronze work. In general they may be divided into three classes. The early form simulating the gargoyle, which was of sinister appearance with impish face. It perpetuated the legend that such forms guard the inhabitants from harm. In church architecture they were the stone watchdogs against the evil eye. In domestic metal-work they carried on the same idea. To find a closed door the visitor, according to the French idiom, sees "wooden faces," and he sees also the mocking gargoyle ornament bidding him depart. The second variety is found largely on the Continent,



WEDGWOOD BLUE AND WHITE JASPER PLAQUE

Representing "France and England joining hands" united by Mercury, the god of commerce Designed by Flaxman

(At Wedgwood Museum, Etruria, Staffordshire)



WEDGWOOD GAME PIE DISH.

From a nineteenth century book

the heraldic knocker with coat of arms as a plate, beneath which hangs the ring. The third variety is purely artistic. It has left the grotesque. It is an aesthetic ornament. It may be the conventional lion's head with a ring in his mouth, it may be the dolphin—a favourite form of knocker ornament—but whether it be leaping Cupids of the French school or interlaced circles or arabesque ornament of the Spanish school its appeal is to the sense of the beautiful.

The Italian sixteenth-century bronze knockers are great and wonderful realizations of the rich and fertile imagery of the renaissance designer. Female figures and chimeras, and cherubs and mocking satyrs entwined with serpents, are embodied in these delightfully fascinating creations of the craftsman in metal. They were designed for palaces, they have the grandiose air of renaissance ornament. The love for building was in the blood of old Rome and the love for creating beautiful forms was uppermost in that great outburst of art in the Italian renaissance.

The illustration of a French wrought-iron knocker of the sixteenth century indicates a closer adherence to utilitarian ends. It assumes to be what it is—a knocker, not a statuette, but it is a knocker with an especially simple and suitable form and decoration. The two dolphins holding a mask was a somewhat conventional design, but the craftsmanship appeals by reason of its forceful reticence. It is a pure piece of wrought

ironwork, and claims recognition for its adherence to its technique (see p. 425).

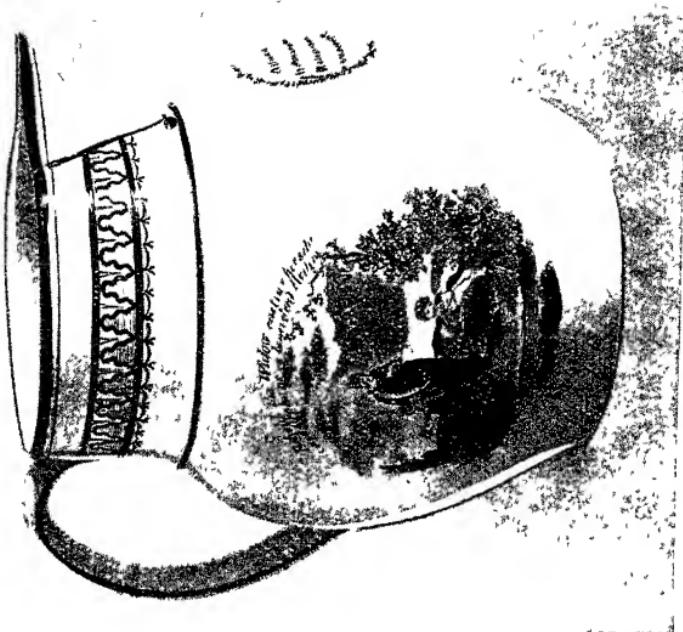
**Echoes of the Napoleonic Wars.**—Wars have laid a heavy hand on the fine arts, but in spite of this—one might almost say by reason of national strifes—certain arts have been kept alive and triumphed over the storm. The caricaturist had a busy pen and a swift pencil in the Napoleonic wars. In particular the potter has left to collectors many mementoes of war, and the china shelf is rich for his enterprise in attempting to satisfy a popular demand for utilitarian articles and for recording the various episodes of the wars in days before illustrated journalism.

When bread was dear and flour at famine prices, the thrifty housewife of the latter years of the eighteenth century had to be even more careful than she is to-day. One hardly realizes how stern were the economic conditions of England in the Napoleonic wars. In a period, to make the parallel clear, representing say 1880 to 1920, in forty years, which is a short span in a nation's history. In 1763 a seven years' war had just been concluded in which England, France, Austria, and the American colonies were involved. The American War commenced in 1774. In 1779 Spain joined France against Great Britain. In 1780 Russia, Sweden, and Denmark formed an Armed Neutrality not favourable to England. In the same year war was declared on Holland. In 1782 England

acknowledged the Independence of the United States. Then came the great French Revolution, which paralysed English trade. In 1793 France declared war on England and Holland. In 1795 England made war on Holland, and Spain declared war on Great Britain. In 1795 it is little wonder there were serious bread riots in England. In 1802 Napoleon made peace with England, but in 1803 war was again declared and the final Napoleonic campaigns began. All these events rapidly succeeded one another in a short period of forty years, and there were wars in India, fighting by sea and by land in all the colonies, and rebellion in Ireland. The press-gang snatched men from the bosom of their families, landsmen were hurried off to sea, and their relatives never heard of them again. Churches emptied as by magic at the whisper of an approaching press-gang. Hungry mobs grew desperate for food, and soldiers' and sailors' wives often went unpaid. Sidelights on those old days take away the glamour of victories, and reveal the horrid mask of War as she really is—relentless as the Greek Furies. Here in the illustration (p. 435) of a Wedgwood game pie dish we see the substitution for the pie crust. Flour was too dear; the eye must be pleased even if the appetite be not satisfied. So in the brown pottery, in realistic imitation of a nice crisp crust, is this eighteenth-century dish to tell its own story of famine in the labourer's cottage and enforced frugality in the squire's hall.

In the *Life of George Brummell* it is recorded that "the scarcity, two years after Brummell's retirement, namely in July, 1800, was so great that the consumption of flour for pastry was prohibited in the royal household, rice being used instead ; the distiller left off malting, hackney-coach fares were raised twenty-five per cent., and Wedgwood made dishes to represent pie crust."

The illustration (p. 435) shows a Wedgwood plaque, designed by Flaxman, depicting France and England shaking hands ; Mercury, the god of Commerce, is shown uniting the twain. This belongs to the period just after the Napoleonic catastrophic upheaval, but it has a message for to-day straight and direct from the china shelf. Another echo from those days is the Staffordshire jug inscribed "Behold the Widow casting herself and Orphans upon benevolent Britons." This is indeed a sad picture, and the figures on the jug of the widow and her children are pathetic enough. These are the poignant reminders, not by any means absent to-day, of the horrible aftermath of war. In those days men sprang to arms, and the ruthless press-gang snatched its prey indiscriminately. To-day, in the same manner, men of honour sprang to arms ; a further harvest under tribunals selected the rest. Many went who should never have gone, and many remained who never should have shirked their obligations. The state machine grinds slowly, and bribery and corruption in local



STAFFORDSHIRE EARLIENWARE INC

With transfer-printed design of widow and two children, inscribed  
"Behold the Widow casting herself and Orphans on benevolent  
Britons" Date early nineteenth century, contemporary with the



## STAFFORDSHIRE EARTHENWARE MUG

In commemoration of peace, signed on 30th May, 1814,  
between England and France  
the following female figures of Britannia and La France with respective  
names, and having cipher G R, (of George III.) encircled with

bodies is a national blot. The widow and the orphan still cry aloud, and, as it always was in war, the stay-at-homes hoarded up wealth at the expense of the chivalrous volunteer or the forced deportée. There are many old mansions with new occupants, and many old estates with new landlords whose newly acquired wealth is built on profiteering on the miseries of the poor. But these and such as these who never heard the call of duty will never heed the cry of the widow and the orphan.

**German War Cartoons.**—“Let those who will write the laws of the people that I might chronicle the history in ballads” wrote a famous poet some centuries ago, and to-day one might apply this dictum to illustrated journalism. The stages of the war as shown in the pages of the illustrated journals of the Huns and of the Allies indicate the state of the national sentiment. This is especially true in regard to comic journalism. It is possible to go to years preceding the war to discover that Prussian humour disclosed the sinister thoughts that were obsessing the German brain intoxicated with commercial success. Humour holds the mirror more closely to truth than any other form of journalism. Four years before the war the writer purchased the German comic journal illustrating this strident lust for conquest and exultant triumph over neighbouring states which the German erroneously held to be stupidly inferior. He insulted France in this cartoon in a manner which is typically German

and brutish, and it is remarkable and worthy of reproduction as illuminating the Hun mind at that date. *Der Tag* was the innermost watch-word—the day when the carefully prepared German bomb to wreck the world would explode. The savage picture of a Hun in Prussian uniform supplanting the Devil on Notre Dame overlooking Paris was published in that journal of culture *Lustige Blatter* in 1910, and foretells the assault of von Kluck and the decadent Crown Prince in 1914.

In England there is *Punch*, a very respectable and not too humorous journal; churchwardens may take it to church to read. There is a tired Oxford donnish air about it. Curates may find a laugh in it, but in comparison with comic journals on the Continent and in America what a poor show we make against the biting satire of other nations. Every hotel reading room has a dozen pungent cartoons to our parochial one. We had to stand on Raemaekers the Dutchman to disseminate his cartoons with their scathing irony of things happening.

A collection of illustrated comic papers of the Huns, such as *Lustige Blatter*, *Jugend*, *Simplicissimus* and others, would form an interesting psychological study of the various phases of the war as seen from within in Germany and Austria. A good deal of ingenuity and a considerable amount of malice was expended in showing the humorous side of the war to

# LUSTIGE BLÄTTER



Der Teufel  
von Notre Dame

GERMAN PRE-WAR CARTOON.



GOthic STONE GARGOYLE.

the German people. An exhibition of these cartoons would be most illuminating. It is a pity that some enterprising gallery does not make a complete show of them, depicting the Great War as seen through German spectacles. Many of the pictures are too revolting for display in this country, as their coarseness and gruesomeness are only fit for Hun consumption, but for all that a judicious selection might be made to show the stages. At first the exultant fiendish triumph over the Belgian atrocities and the *Lusitania*. Then the explosive stage, when the nation went mad with its *Hymn of Hate* and *Gott strafe England*, when Berlin set up a wooden god of Hindenburg, like Baal. Then again the apprehensive stage, the fear that all was not well with the German war-machine. The illustration (p. 449) shows the German delight at the submarine campaign with its toll of innocent lives. The figure shows Britannia with her foot dripping with blood, and this is made more realistic as the cartoon (as are most of those of which we speak) is printed in garish colours.

**War Relics.**—Relics do not come within the art collector's net. Pieces of Zeppelins, however tastefully mounted and faithfully authenticated, cannot be works of art. It is setting back the clock in collecting to consider such as more than of ephemeral value. In a measure the wearing of pieces of Hun metal destined by their makers to murder women and children savours of savagery.

It is in such spirit that certain savage tribes wear the relics of their slain victims of war on their person. There is an essential difference between objects of art and relics. The guiding principle in collecting should be to obtain some piece of craftsmanship which is beautiful. Apart from the great plane of collecting there is another phase recognized as worthy of research, and that is the classification of objects of a utilitarian nature which have been discarded owing to changing conditions. One may collect arrow-heads or butterflies or *lepidoptera*. But scientific collecting is in the main outside the scope of the popular art-loving public. There is a real use in forming a chain of evidence in illustrating the growth or decadence of certain customs. Minor objects of everyday life are of value in illuminating the dry records of the historian.

But there is a growing tendency to collect relics. This is not to be encouraged. A watch formerly used by George IV, or a shoe-buckle once worn by the Duke of Wellington, are items not necessarily of great worth. It is to be hoped that the Great War will not start a vicious fashion of collecting such objects as a piece of shell dropped in the Edgware Road, a strand of wire rope from a Zeppelin brought down in Essex, or an automatic pistol dropped by a German airman in Peckham. Except in rare instances much of this sort of material is of evanescent interest, and will produce heartburnings to the possessors if they anticipate



GERMAN WAR CARTOON

Britannia and the Submarines

Published 1915

a rising monetary value as being attached to such relics.

Apart from the personal interest which German helmets possess to the happy individual who drilled a hole through the head of the former possessor, what interest is there in these relics? Already non-combatant collectors have commenced to specialize in these, in which they resemble those suburban persons who proudly display stag antlers in the hall of their small villa, somebody else's conquest. These persons are not sportsmen. The owner of a fox's brush or his head, in a country house, recalls with pride that he was "in at the death."

The only persons eligible to possess Hun helmets and Hun badges are those who took them forcibly from the possessors. There is no doubt some trophies are worth more than others in regard to the Prussian-Wurtemburger-Saxon-Bavarian or any other of the units making up the German, Austrian, Turkish, Bulgarian combination. The much vaunted Prussian Guard was broken by our "contemptible little army," to quote the dictum of the lunatic "All-Highest." The Prussian helmet badge, "*Mit Gott fur Koenig und Faterland*" is a reproach for what these representatives of Hun "kultur" did in Belgium and in France. The truest collection of Hun helmets is over.

Carlyle, reverent idolator of "Frederick Rex," would bend his peasant knee to the "F.R." on these Prussian helmets, under the tutelage of his

Prussian ghost collaborateur in the life of that world-charlatan.

As to relics in general, they are something which one can revere. Relics are sacred, they have associations which are or should be beautiful. Hun relics belong to the category outside the normal, such as the collection of ropes that hanged notorious criminals, or the letters of abominable malefactors, or the belongings of celebrated courtesans. It is all one: such polluted objects should not claim the attention of the serious collector whose plane is above the "Newgate Calendar," and who desires to summon up "the tender grace of a day that is dead."

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